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Serâpis.

Opera in Three Acts.

Words (English and German) and Music

by

Dudley Buck.



Allen A. Brown  
January 11, 1911

"M. Cat. 1-10"

May 26, 1952

Mr. Julius Mattfeld  
Columbia Broadcasting System, Inc.  
485 Madison Avenue  
New York 22, New York

Dear Mr. Mattfeld:

It is nice to hear from you after all this time. I just saw your large new "Variety Music Cavalcade" which I have been looking forward to for a long time. Congratulations to you on its publication. It will be very useful here.

Buck's opera is described on the title page of the manuscript vocal score which he has here as:

Serapis, Opera in Three Acts, words (English and German) and music by Dudley Buck.

Below the Characters Represented is a note:

Place, Alexandria in Egypt. Reign of Theodosius of Rome, A. D. 391. The time at which the Christian faith was first made the state religion, and from the political standpoint gained the upper hand over the waning Greek mythological worship.

Constantino, tenor, is described in the Character as A Christian, Commander of Roman legion, and Imperial legate.

There are some 21 scenes. Hipsher says it was finished about 1888, but never performed.

Sincerely yours,

Richard G. Appel  
Chief of the Music Department

Full score in Lib of Congress.



## Characters Represented.

Karnis (Bass) A venerable priest of Serâpis recently returned to Alexandria after long absence.  
Ehrewürdiger Priester des Serâpis, nach langer Abwesenheit von Alexandrien eben zurückgekehrt.

Marcus. (Baritone.) A time-server to both politico-religious parties.  
Ein Heuchler, beide politisch-religiöse Parteien betrogend.

Constantine (Tenor) A Christian, commander of Roman legion, and Imperial legate.  
Ein Christ, Heerführer und Gesandte des Kaisers.

Porphyrius. (Tenor) A wealthy citizen of Alexandria, secretly loyal to the old faith.  
Reicher Bürger Alexandriens, im Geheim dem alten Glaube ergeben.

Karak (Sopr.) Daughter of Porphyrius.  
Tochter des Porphyrius.

Sâku. (Mezzo Sopr. Alto) Karak's maid and partial confidante.  
Karak's Dienerin und Confidante.

Chorus. of populace, flower-maidens, Roman soldiery, priests, etc.  
des Volkes, der Blumenmädchen, Römischen Soldaten, Priester, etc.

||

Place. Alexandria in Egypt. Reign of Theodosius of Rome. A.D. 391. The time at which the Christian faith was first made the state-religion, and from the political standpoint gained the upper hand over the waning Greek mythological worship.

Ort der Handlung. Alexandrien in Egypten. Regierung des Theodosius von Rom. A.D. 391. der Zeitpunkt wann der christliche Glaube zur Staatsreligion erhoben wurde, und, auch in politischer Hinsicht die Obermacht über den schon verschwindenden Griechischen Cultus gewann.







# Overture. ("Serapis")

Dudley Buck.

*Moderato e Maestoso molto.*

Piano.

*f*

*Trombe. Tromboni.*

*Timp.*

*Corn.*

*mf*

*8va*

*di m.*

*Fag. Bassi pizz.*

*Allegro Vivace ed Energico.*

*Sempre marcato*



2.

*sf*

*mf* *cres*

*mf* *dim.*

*cres.*

*p* *R.H.*

*poco rallentando*

*Poco Tranquillo ed Espressivo-*

*Vall. cor.* *sempre Ped.*



Handwritten musical notation for the first system, featuring a treble and bass staff with complex chords and triplets.

Handwritten musical notation for the second system, continuing the complex harmonic structure.

Handwritten musical notation for the third system, including a *cresc.* marking.

Handwritten musical notation for the fourth system, including *accel.* and *sempre cresc.* markings.

Handwritten musical notation for the fifth system, including *Allegro come prima* marking.

Handwritten musical notation for the sixth system, including *Ped.* markings.

Handwritten musical notation for the seventh system, including an *8va* marking.



4

Handwritten musical score system 1, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and some melodic lines. The lower staff is in bass clef and contains mostly whole and half notes. A blue 'B' is written above the first measure.

Handwritten musical score system 2, measures 5-8. The system consists of two staves. The upper staff continues with chords and some melodic lines. The lower staff contains mostly whole and half notes. A 'Ped.' (pedal) marking is present below the lower staff in measure 6.

Handwritten musical score system 3, measures 9-12. The system consists of two staves. The upper staff contains chords and some melodic lines. The lower staff contains mostly whole and half notes. A 'cavi.' (cavi) marking is present below the lower staff in measure 10.

Handwritten musical score system 4, measures 13-16. The system consists of two staves. The upper staff contains chords and some melodic lines. The lower staff contains mostly whole and half notes. A 'gr ad lib.' (gr ad lib) marking is present below the lower staff in measure 14.

Handwritten musical score system 5, measures 17-20. The system consists of two staves. The upper staff contains chords and some melodic lines. The lower staff contains mostly whole and half notes.

Handwritten musical score system 6, measures 21-24. The system consists of two staves. The upper staff contains chords and some melodic lines. The lower staff contains mostly whole and half notes. A 'un poco meno moto.' (un poco meno moto) marking is present above the upper staff in measure 22.

Handwritten musical score system 7, measures 25-28. The system consists of two staves. The upper staff contains chords and some melodic lines. The lower staff contains mostly whole and half notes. A 'cresc.' (crescendo) marking is present above the upper staff in measure 25, and a 'dim.' (diminuendo) marking is present above the upper staff in measure 27.



7. ob. *Clar.*  
Fug. Cor.

This system contains the first two staves of the manuscript. The top staff is for the 7th Oboe and Clarinet, and the bottom staff is for the Flute and Cor Anglais. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes.

*Allegro come prima*

This system contains the third and fourth staves. The tempo marking "Allegro come prima" is centered above the staves. The music continues with intricate melodic and harmonic developments.

This system contains the fifth and sixth staves. The music features a prominent melodic line in the upper woodwinds, supported by a rhythmic accompaniment in the strings.

This system contains the seventh and eighth staves. The music is characterized by rapid sixteenth-note passages in the upper staves, creating a sense of urgency and movement.

*Poco tranquillo.*

This system contains the ninth and tenth staves. The tempo marking "Poco tranquillo." is centered above the staves. The music becomes more melodic and less rhythmically intense than the previous section.

*Tempo Allegro.*  
*sempre cresc.* *poco a poco*

This system contains the eleventh and twelfth staves. The tempo marking "Tempo Allegro." is centered above the staves. The music returns to a faster tempo and includes the instruction "sempre cresc." (always crescendo) and "poco a poco" (little by little).

This system contains the thirteenth and fourteenth staves. The music concludes with a final, powerful chord and a rapid melodic flourish in the upper staves.



6.

Handwritten musical score system 1, measures 1-4. Treble and bass staves with complex melodic and harmonic lines. The key signature has two sharps (F# and C#).

Handwritten musical score system 2, measures 5-8. Treble and bass staves. Measure 5 features a five-measure rest in the treble staff.

Handwritten musical score system 3, measures 9-12. Treble and bass staves. The word "dim." is written above the treble staff in measure 11.

Handwritten musical score system 4, measures 13-16. Treble and bass staves. The system begins with a dynamic marking of *p*.

Handwritten musical score system 5, measures 17-20. Treble and bass staves. The system begins with a dynamic marking of *mf*.

Handwritten musical score system 6, measures 21-24. Treble and bass staves. Includes the instruction "Cordi." in the bass staff, "poco rallent." in the middle, and "Piu Tranquillo" in the treble staff. A blue ink correction "K. n. E" is visible above the treble staff. The instruction "sempre Ped." is written below the bass staff.

Handwritten musical score system 7, measures 25-28. Treble and bass staves. The system begins with a dynamic marking of *8va*.



800

7.

Handwritten musical score system 1, measures 1-4. The system features a grand staff with treble and bass clefs. It includes various musical notations such as eighth notes, sixteenth notes, and triplets. A '3' is written above the third measure, and a '7' is written in the top right corner.

8

Handwritten musical score system 2, measures 5-8. The system continues the musical notation with eighth and sixteenth notes. A '3' is written above the seventh measure.

8

*très. e. accel.*

Handwritten musical score system 3, measures 9-12. The system includes the instruction 'très. e. accel.' written above the staff. The notation shows a progression of notes with increasing intensity.

*All.<sup>o</sup> 1.*

Handwritten musical score system 4, measures 13-16. The system begins with the instruction 'All.<sup>o</sup> 1.' above the staff. It features a variety of musical notations, including slurs and dynamic markings like 'p' and 'mf'.

80

Handwritten musical score system 5, measures 17-20. The system continues the musical notation with eighth and sixteenth notes. A '80' is written below the first measure.

3

Handwritten musical score system 6, measures 21-24. The system includes a triplet marked with a '3' above the first measure. The notation consists of eighth and sixteenth notes.

T

Handwritten musical score system 7, measures 25-28. The system begins with a blue 'T' above the first measure. It features a variety of musical notations, including slurs and dynamic markings.



8

3 2

3 3

Poco Stringendo.

3 3

3 3

Ped. Fine

||



# Serâpis.

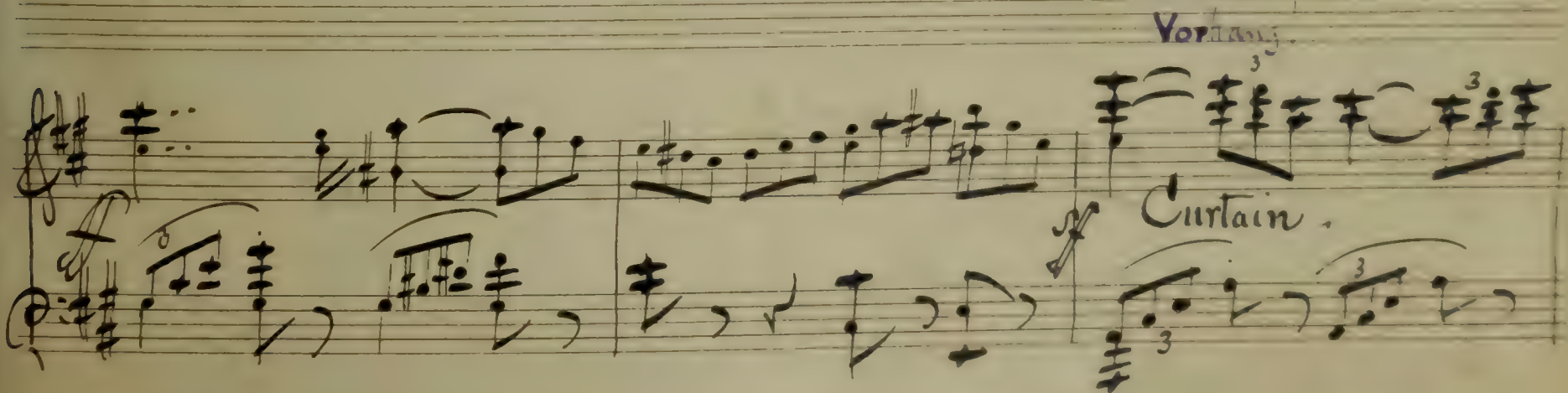
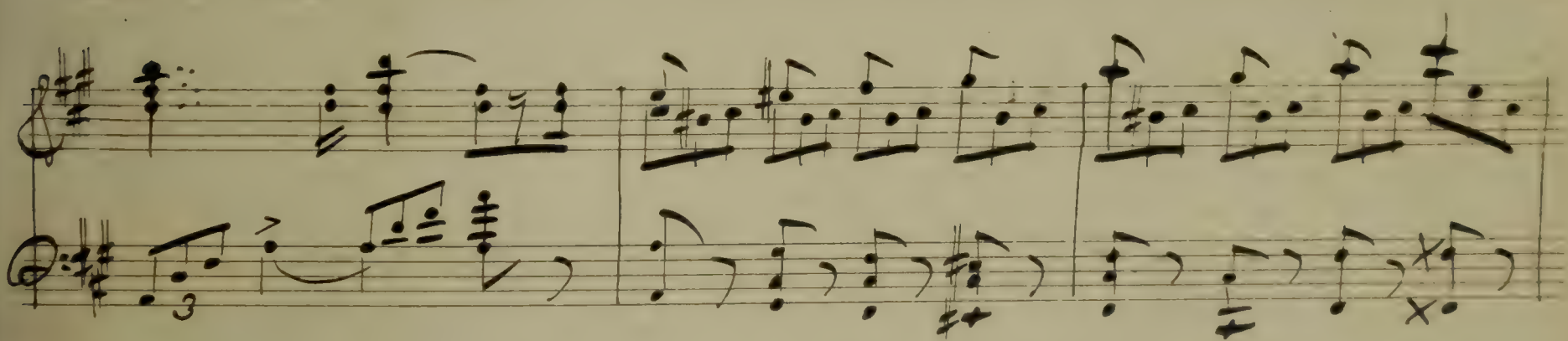
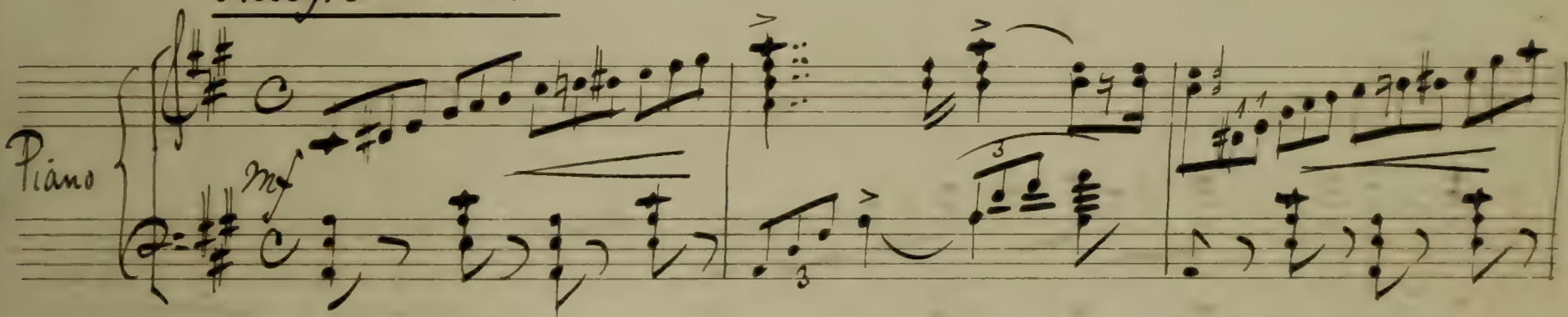
## Act I. Scene I.

9

Curtain rising discloses principal street in Alexandria. R. to Centre. On the left is seen the front of the great temple of Serapis, built upon a platform of rocks with flights of broad steps leading up to its gates. Enormous pillars support a gigantic roof. Round the cornice and at the vestibule statue of the Olympian gods. Populace, male and female, are gathering in the square on their way to the public games.

Die Haupt-strasse Alexandriens - breits nach der Mitte führend. Grosses Plateau im Vordergrund. Links vom Zuschauer das grosse Serapeum auf einer ungeheuren Felsen-Blöcken erhöhten Vorsprung gebaut. Breite Treppen führen hinauf nach dem grossen Portal, zwischen colossalen Säulen die das ungeheure Dach tragen. Die Vorhalle ist mit Statuen der olympischen Götter geschmückt. Das Volk versammelt sich um gemeinsam nach den öffentlichen Spiele zu gehen.

### Allegro con Brio.





*Sopr. Alto.*

*Tenor.*

*Bass.*

*A.*

*Pour*

*Die Trom-*

*forth your pe-ans of gladness.*

*pe - te ruft - zu den Festen.*

*Past - is the night and its*

*Vor - bei - ist die Nacht unsrer*



Sadness, The-o-do-si-us tri-umphs, his power doth pre-vail,  
 Angelen: The-o-do-si-us lieget, gewonnen die Schlacht.

Hail! - hail The-o-dosius, great Em-peror, hail!  
 Heil! dir The-o-dosius! dir Füh-rer und Macht!

The might of proud Rome still increasing, So-  
 Des Kaisers Macht steigert sich täglich - Bes-  
 (h.) (h.) (h.)



day give to joy without ceasing, Hail, The-o-do-sius! great  
 halt singen wir immer fröhlich - Heil The-o-dosius! dir

Em - pe - ror, hail!  
 Kais - er sei Preis!

**B.**  
 The glad news came - with the dawning, Waft it  
 Die Nachricht kam - heute Morgen, bring  
**B.**  
 dim. *mf*



on, O ye winds of the morning, The-o-dos triumphs, his power doth prevail, his  
Tag feiern wir ohne Sorgen. Theo-dos sieget, gewonnen die Schlacht, ge-

Handwritten musical score for "Herr der Schlacht" by Franz Schubert. The score is on aged paper and features three systems of staves. The first system has three staves with vocal parts and piano accompaniment. The second system also has three staves. The third system has two staves, with the piano part on the bottom staff. The lyrics are in German and English. The score includes dynamic markings such as "mp", "cres.", and "dim.". The tempo is marked "And. mos.".

*And. mos.*

pow'r - his pow'r doth prevail. His host, under Constantine's leading, Is  
 wonnen, gewonnen die Schlacht! Sein Heer, welches Constantin führet Auf  
 3 *dim.* *Cor. Fag.* *cres.*

now to our city swift speeding, Then hail, The - o - do - si - us! then  
 hiesig-e Stadt schnellmarschiret, Lob' hoch. The - o - do - si - us, lob'

Ped. \* Ped. \*



*sf*  
hail The-o-dox-i-us! great Em-pe-ror  
hoen The-o-dox-i-us! dir Ehr-e und

*hail! ...*  
*Macht! ...*

*un pochettino più lento.*

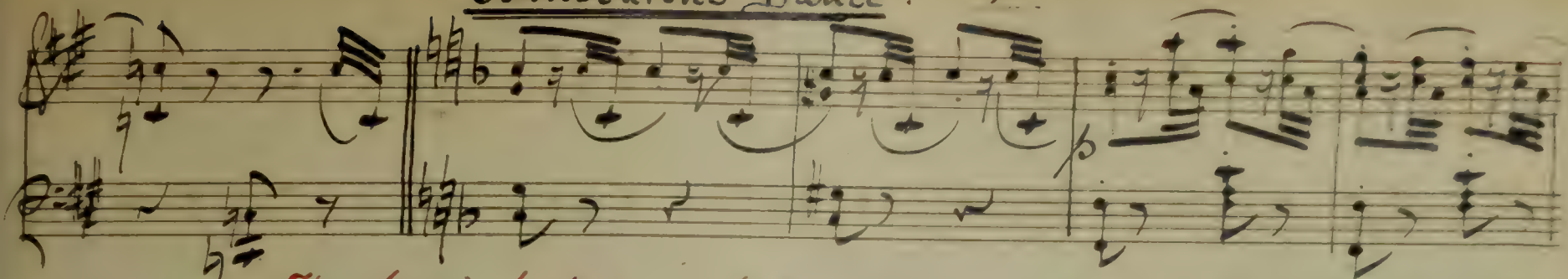
*Ped.*

*Here a num-ber of Tambourine-girls join the crowd.  
Jetzt tritt noch der Zulauf durch eine Menge Tambourin-Tänzerinnen vor-*



# "Tambourine Dance".

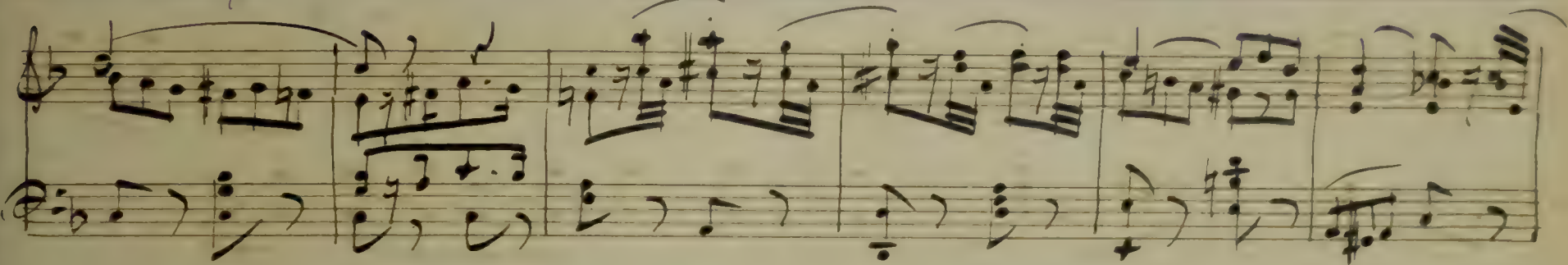
15.



They begin to dance at once -

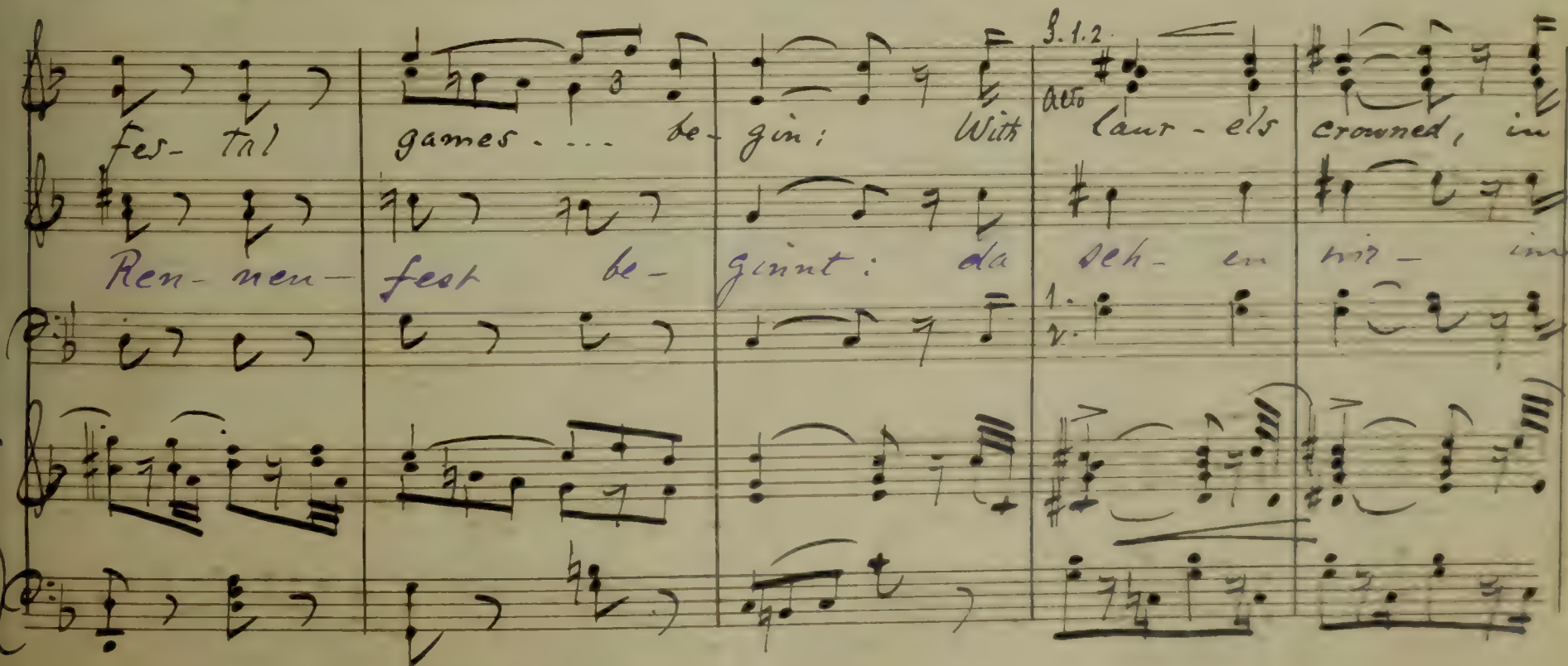
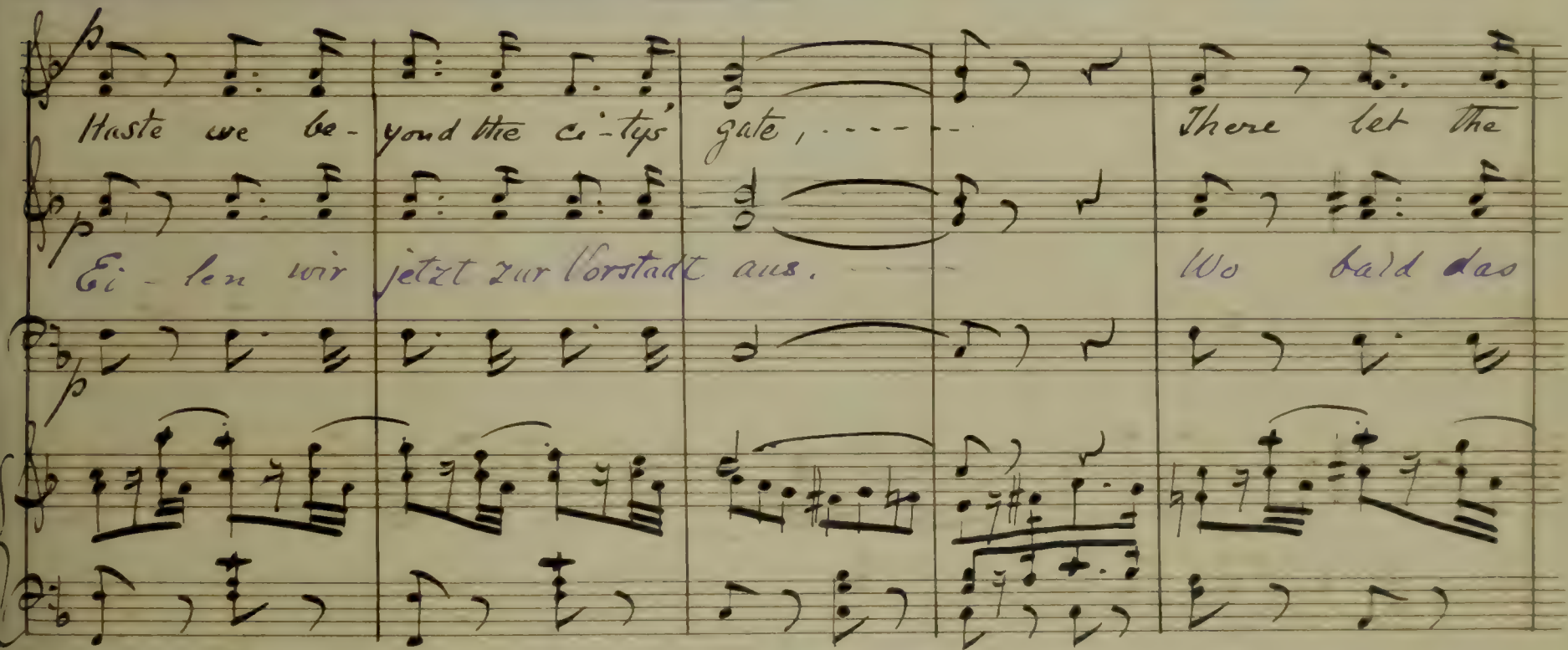
The people group them-

selves. die gleich zu tanzen anfangen. Das Volk theilt sich beiderseits der



selves giving dancers the centre.

Tänzerinnen die Mitte einräumend.





re- gal state, Christian or Heathen - who shall win,  
 Saus und Braus - ob Christ, ob Heide dort gewinnt,

who shall win!  
 dort ge- winnt.

Who! aye  
 Ja! wer

who shall win!  
 dort ge- winnt.

who shall win!  
 wer ge- winnt.

*Un poco più moto*  
*Literno tempo*



*Sopr. Alt.*  
*Ten. Bass.*

Let chari-ots run. . . . . their dar - ing round, . . .

Wenn fliegen die Ros se über die Bahn,

On . . . . . ward the fie - ry steeds shall dash; . . .

Ha! . . . das Ge schrei das rings er - schallt!

The ringing hoofs . . . shall spurn — the ground As near . . .

Wie wüthend spring - en für - ein hin an, als nah!

*Ped.*



the goal de-scends the lash. . . . .  
 dem Ziel die Peit-sche knallt. . . . .  
 Zu Für

Karnis enters without attracting the attention of the throng. He seats himself upon  
Karnis tritt auf. Unbeobachtet von den Zuschauern setzt er sich hin auf den Treppen

day no ques-tion of names. . . . . Christ-ian and  
 heut-e gibt's kein Par-tei! . . . . . Christ-en und  
 Un pochettino meno mosso.

a lower step of the temple and watches the dance.  
des Tempels und sieht dem Treiben zu.

Hea-then ig-nor-ing;— The old or the new gods a-  
 Heid-en sind gleich ge-stellt; Ein je-der mag denk-en wie's  
 cres.  
 cres.



dor - ing, . . . To the games! the manly  
 ihm - gefällt; Wir sind frei! es bleibt da

As the dance ceases the populace begins to move off in festive procession.  
Wie der Tanz aufhört fängt der Lügen mit Sang und Spiel fort zu marschieren.

games!  
 bei!

Then pour forth your pe - ans of gladness,  
 Die From - pe - te ruft zu den Festen



Past — is the night and its sad — ness. The o — do — si — us triumphs, his  
 bei — ist die Nacht unsrer Angstern. The o — do — sius sieget, ge

pow'r doth prevail, his pow'r, his pow'r doth prevail!  
 wonnen die Schlacht, ge-wonnen, gewon-nen die Schlacht!

Trumpets behind the scenes.  
 Tromp. hinter der Bühne.

Hail, The — o — do si — us! great Em — pe — ror,  
 Dir, The — o — dosius, Sei Eh — re und

(Der Zug ist jetzt hinter den Couliissen angelangt.)  
 (The procession has now disappeared behind the scenes.)



hail!

Macht!

*Karnis rises and looks about him.*

*Karnis erhebt sich, und nach dem*

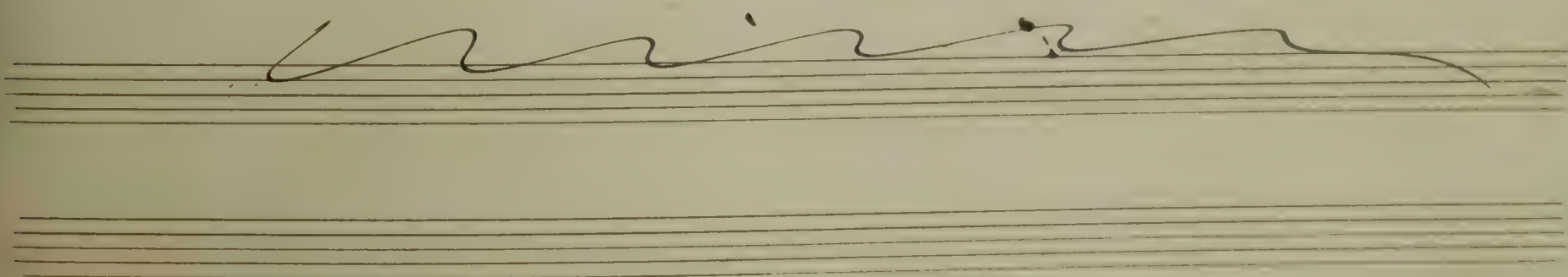
Orch. *mf*

*Coming towards the foreground.*

*Vordergrunde kommend sieht er sich um.*

*dim. e poco à poco ritardando.*

*attacca Scena II.*





Scene II.Andante, non troppo lento.

Karnis. *dolente*

O A-lex-andria!  
Ach, A-lex-andrien!

ci-ty of my birth!  
Heimaths-ort bist du!...

Clar. Fag.

*pp* *mf*

*in Tempo.*

Long years have fled since last I trod thy streets;  
Wie lang die Zeit seitdem ich dich ver-liess.

A-und

Ob. Corni

*accél.*

las!  
jetot -

a-las, what  
welch' gottlos

changes do I find!  
Aen-d'ring trifft mein Aug!

*accél.*



Tem - ples destroyed, the sacred groves (Heaven's special work) are gone.  
 Tem - pel zerstört; der heil'ge Hain — geschändet durch den Brand.

*rall.*  
 Oh, — ye immortal gods, how can ye this en-  
 O — Götter des O - lymps, bleibt ruhig ihr da-  
*colla voce.*

*in Tempo*  
 dure! bei?  
 Tempo.  
 The hated Christian sect doth daily gain in  
 Die Christen - macht verhasst vermehrt sich jedew

power;  
 Tag;  
 O - ver the land reigns The - o - do - si - us of Rome,  
 ü - ber das Land herrscht The - o - do - si - us von Rom,  
*Tr.*



(spöttisch)

(bitterly)

24.

of Christian emperors the worst:  
der Christenkaiser schlimmste er!

O Zeus, — decree that  
O Zeus — befeh' dass

he may be the last!  
er der letzte sei.

Meantime take courage, heart!  
Sei nicht entmutigt, Herz!

(nach dem Tempel sich wendend)  
(turning to the temple.)

This sacred dome re-mains,  
Noch steht der heil'ge Dom,

Pledge — of our future vic — to  
Pfand — dass wir später dieg —

colla voce.

Con Moto

ry!  
en!

Hail, great Se-ra-pis,  
A Heil dir, Se-ra-pis!

hee — — —  
hier — — —



greet! Mine eyes rejoice a- gain to view thy shrine; ---  
 ich, Be-reit zu opf-ern dir mein Herzens-blut!

King of the gods art thou; The thought is sweet that still thou  
 König der Göt-ter du! wie freu ich mich dass du noch

Reign - est in thy power di-vine!  
 herrsch - est trotz der Feinde-wuth!

Full well tis known that while thy temple stands; the  
 So lang dein prächt'ger Dom bleibt unversehrt, bleibt



ancient faith - can ne'er be over - thrown. Full  
fest die Welt! - so sagt's der al-te Spruch. Wird

well 'tis known that never mortal hands may des-e-crate this  
je-mals doch dein Heilig-thum entehrt, den Kühnen träf-e

fane, - thine earthly throne! Should - they but  
gleich der Götter-fluch! Doch - wär's ge-

dare! (the sacrilegious host!) This world would swiftly  
wagt - von frevelhaft-er Hand, Zer-fiel-e die-se

Cor. Fag. Clar.



Crumble into dust:  
Welt sogleich in Staub:

Where then would be the impious  
Ging mit zu Grunde diese

*poco accel.*

*pp*

Chris ———— tian boast? In thee, Sera-pis, do we put our  
Christ ———— en-band', In dir, Se-râ-pis, ruhet meiner

*All° con Brio (della Scena I)*

*B. trust.* Here some belated persons, en route to the races, hurry by, two or  
*Glaub'* Hier eilen einige verspäteten nach dem Wettrennen *three at a time.*  
gehenden Leute vorbei.

Be still, my heart! my purpose I forget:  
Sei ruhig, Herz! ver-gisst deinen Vorsatz nicht!



Naught care I for these public games, which draw, of varying sect and  
 Ein solches Wettrennen ist mir verhasst, da laufen jetzt fast alle

Creed, the thoughtless herd;  
 hin, ob Christ ob Heid?

Here ling-er still some  
 Hier wohnet noch ein

Più Tranquillo.

*sempre in Tempo.*

friends amid this change.  
 Freund aus al-ter Zeit.

Porphyrius,  
 Porphyrius,

noble soul, a  
 edler Mann-er.

raits me. Right faithful be at heart;  
 trartet mich, Ge-treu vom Herzen der,

Fine to the ancient rites; Al-  
 Fest in dem alten Glauben, ob-



*Soco rall.*  
 tho' by commerce forced to bow to Christian law : To him I hasten  
 gleich Geschäft ihn zwingt der Christenmacht zu huldigen : zu ihm will ich eilen

*Colla voce*

*Tempo*

but ere I de-part - Hear, great Se-ra-pis, this my solemn  
 doch vordem ich geh' - höre Se-râ-pis, meinen Herzens

*cresc.*

*oath!*  
*Schwur!*

*accel.*

*pp*

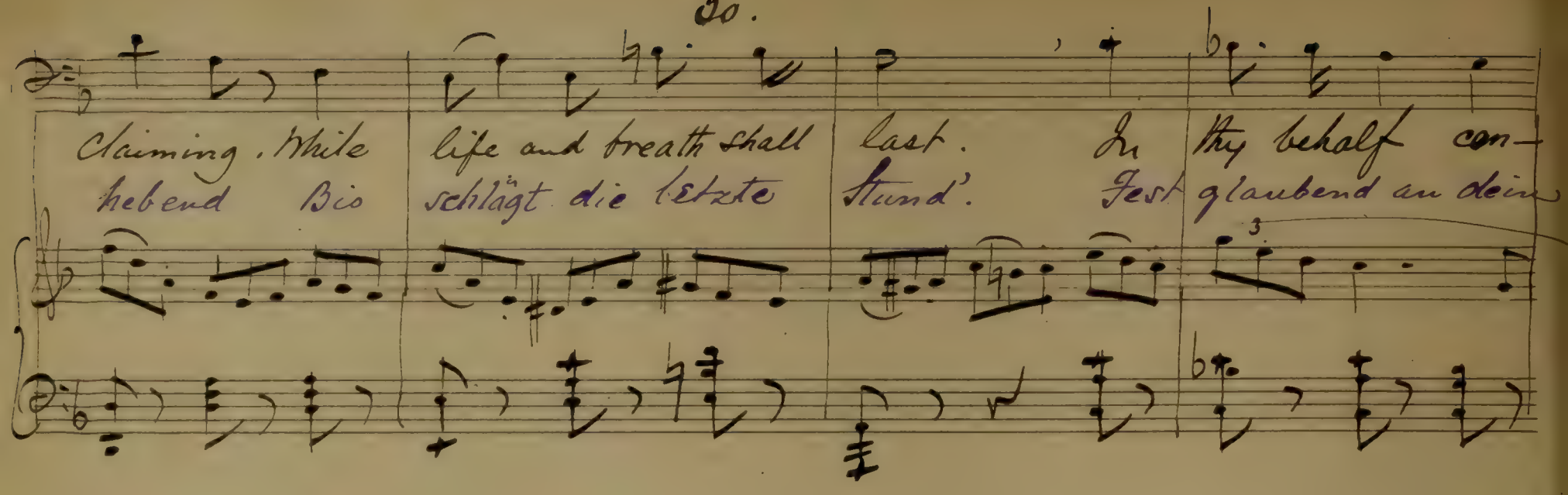
*Allo Vivace e con fuoco.*

Nev-er will I de- Nie werd'ich dich ver-

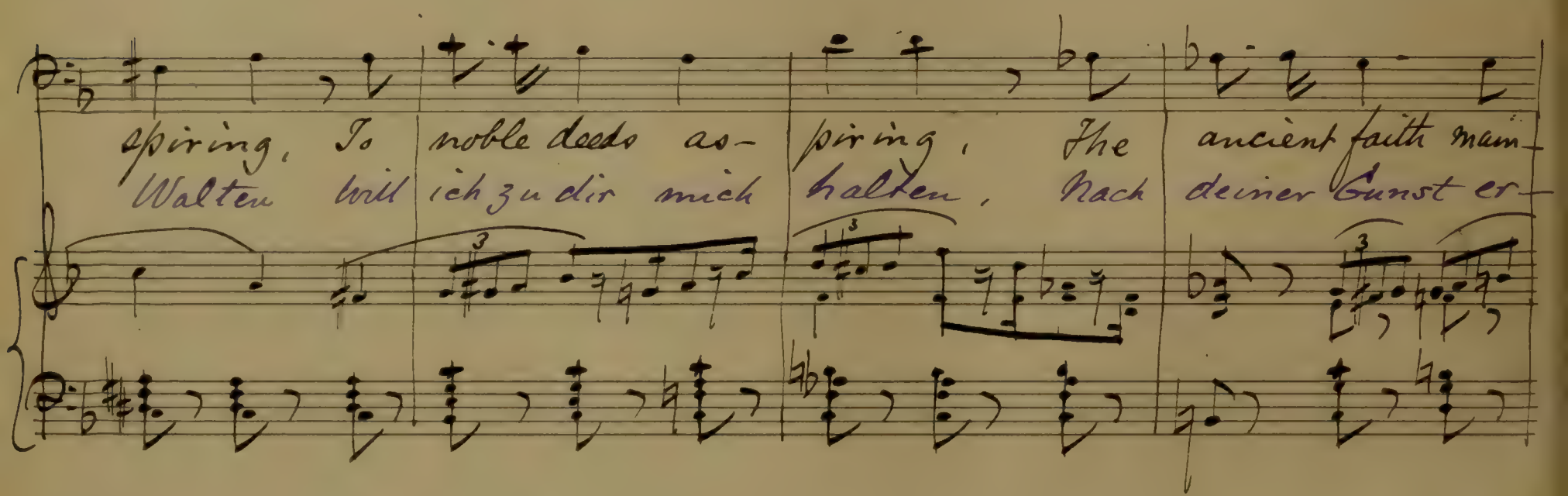
ny thee. In word or deed de-cry thee. Ev-er thy praise pro-  
 mein-en. Will mich mit dir ver-ein-en. Immer dein Lob er-



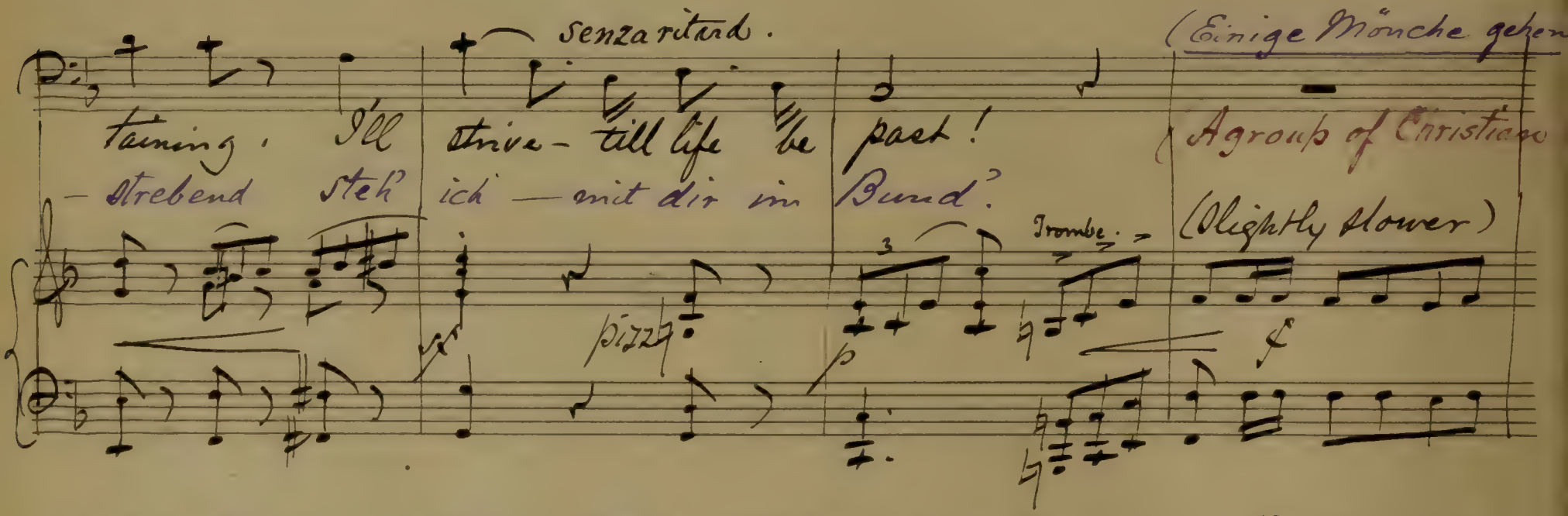
Claiming. While life and breath shall last. In thy behalf con-  
hebend Bis schlägt die letzte Stund'. Fest glaubend an dein



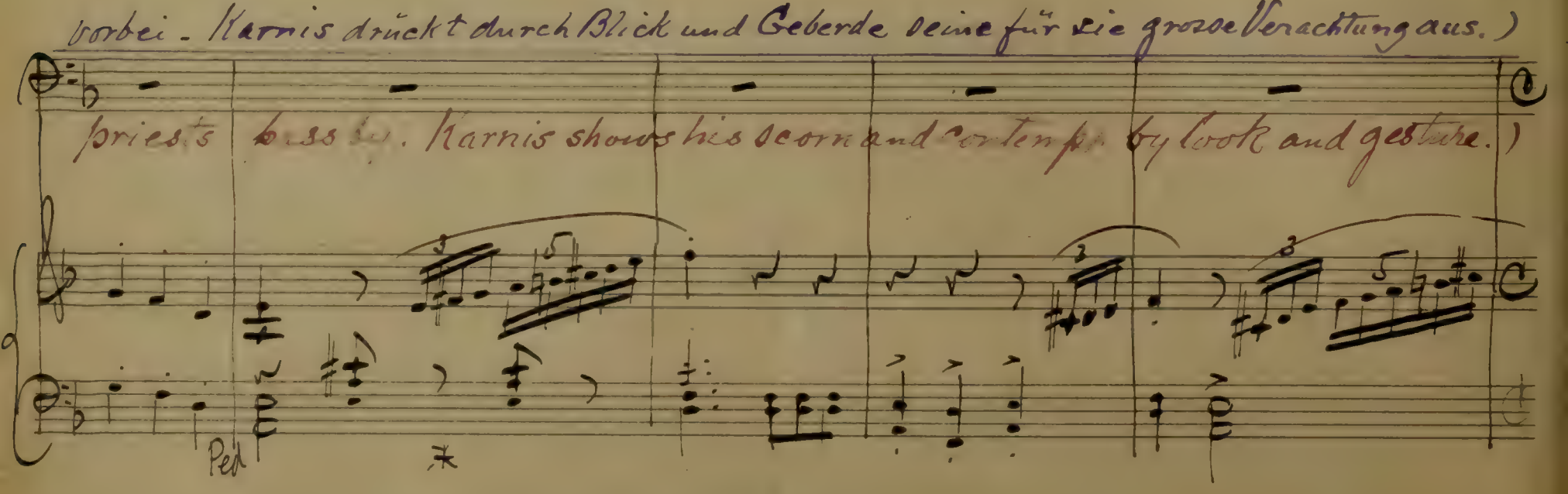
spiring. To noble deeds as- piring. The ancient faith main-  
Walten will ich zu dir mich halten. Nach deiner Gunst er-



staining. I'll strive - till life be past! (Einige Mönche gehen  
- strebend steh ich - mit dir im Bund? A group of Christians  
pizz. (slightly slower)



vorbei. Karnis drückt durch Blick und Geberde seine für sie große Verachtung aus.)  
priests pass by. Karnis shows his scorn and contempt by look and gesture.)





*Cur—ses up on this Christian band!*  
*Fluch— über diese faulen Pfaffen!*

*The Beautiful they hate and*  
*Was schön ist finden sie ganz*

*dread;*  
*schlecht;*

*Be Tenfold Curses on their head!*  
*Durch Götterblitze, Götterwaffen,*

*Gainst the Im—*  
*Sei bald ver—*

*colla voce*

*mor—tals can they stand?*  
*tilget das Ge—schlecht!*

*Never will I de—*  
*Nie werd' ich dich ver—*

*(Karnis wendet  
 Karnisturns, as*

*my thee! In word or deed de—cry thee!*  
*meinen! Will mich mit dir Ver—einern!*

*Lo thee hold I*  
*Dir bleibe ich*

*Rich, wie in Verzückung nach dem Tempel.  
 in ecstasy, to the temple.*



32  $\text{b}\sharp$   $\text{f}$

fast till this life — shall be past;  
 Treu ohne Angst, ohne Reu<sup>2</sup>,

Exit Karnis.

senza ritard.  
 Serapis, hail! all hail!  
 Serapis, dir sei heil.

Karnis ab.

senza ritard.

### Scene III.

Sâku tritt eilig auf  
 Enter Sâku (hurriedly)

Con Brio.



33. poco agitato.

In vain my haste, the merry crowd has long since pass'd the outer  
Umsonst mein Mühen! der frohlich' Zug ist längst um Thore an der

colla voce. *p*

(sarcastisch.)  
(with sarcasm)

gate.  
schirt -

In service of my mistress long delayed, (Fair Karah, she, Por-  
Verspätet durch den Dienst bei meiner Herrin (Schön' Ka-rah, Por-

phyrus' only child )  
phyrus' einzig' Kind )

To late am I to join the festive sports  
auf's heut'ge Fest muss ich verzichten wohl.

*pizz.* *arco.*  $\frac{2}{5}$

in Tempo Moderato.

Could I but now the crafty Marcus find, And  
Träff' ich nur jetzt den list'gen Marcus an, dann

*fp* *pizz.*



learn if it be true that Constantine is here  
 wusste ich bestimmt ob Constantine zur Stell? *accel.*

*Larghetto Espressivo.*

Long, long ago — in child-hood's day I  
 Schon lang — e her, zur Kind-erzeit Dich

*rall.*

Knew thee, I knew thee, Constantine the bold!  
 traf ich, dich traf ich, Constantin, mein Held!

Swift to my heart love made its  
 Ich liebte dich mit Inning

*cres.*

*Vello Solo.*

way, And gathered force — as on time rolled.  
 keit, mir bleibst du Kalt, — so geht die Welt.

*Vello.*



Thy Christian faith was naught to me.  
 Dein Christen-glaube war mir gleich.

win thee earnestly I sought:  
 Dich zu gewinnen such'ich nur:

Poor wert thou then, but  
 Dann warst du arm. und

now of high degree;  
 nun geh'rt und reich,

Today thou giv'st me not a sing-le thought!  
 Die Liebe martert mich, und keine. Nur!

**Allegro con fuoco.**

mit wachsender Aufregung.  
 with increasing emotion.

Ka-rahhath won thy love! for me no share! The Christian warrior  
 Ka-rah dein Herz umstrickt! Kein' Hoffnung mehr! Der Christlich' Krieger



(with increasing excitement)  
(mit wachsender Aufregung.)loves the Hea then maid!  
liebt die Heiden-maid!Ah, cruel Fate! what am I  
Ach, welches Schicksal das — mich~~Moderato~~ **Vivace.**forced to bear? Of me ye both have cause to be a-  
drückt zu sehr, Bald trifft durch mich Euch Beiden bitteresfraid! —  
Leid!

dein.

(with fury)  
(mit Wuth.)For now I hate thee  
Du bist ver-haßt mir.Karah, and thou — O  
Karah! und Con — stant in auch

mp



37  
Ihr träumet nicht, welch Missgeschick ist nah!

Constantine! Hast found a ri-val ripe — for any deed.  
du! ~~Ein Nebensache es scheint mir ein Stück.~~

*sotto voce.*

Er lau-ert *cresc. poco à poco.* auf das Paar, be-

Marcus will falten not! e'en now he plots un-seen — I  
Marcus wird Zögern nicht! ~~Schon kennt er keine Ruch,~~ nicht

*cresc. poco à poco*

Sitzen will er *sie*, trotz der Gefahr!

steal the maid, or slay, — his suit to speed!  
~~Leben und nicht Tod hält den zu rück!~~

(Struggling with her emotions)

(Ihre Gefühle bekämpfend)

*cresc.*



Saku becomes more calm.

38.

Poco Tranquillo ma con Mor.

wird Saku etwas ruhiger.

Poco ritard.

I take his gold; — he  
Ich nehme sein Geld; als

deems me but a fool!  
Narr-in schätzt er mich!

His flame for Karah  
Vermitteln soll ich!

es-er thus is fed;  
Sie wird nimmer sein!

Her father's riches  
Um ihre Reichthum

tempt the crafty fool;  
schlau bemüht er sich.

Nei — er shall  
Nie wird, O

Constantine fair Karah wed!  
Constantin, schön Karah dein!

(with renewed excitement)  
(mermenter Aufregung.)

accel.

Nei — er I say! —  
Nim — mer, sag' ich!



Did but Porphyrius know —  
 wüsste Porphyrius schon —

He, chief supporter of the gods of old, That  
 Er, der die alten Götter hoch verehrte, dass

Recit.

his own child her hand would thus bestow,  
 sein Kind liebt einen Christensohn —

How would he act,  
 Was würd' er thun?

Colla voci.

A

Were but the sto - ry told?  
 ihm wär' es un - er - hört.

Tempo.

marcato

By all means, fair or foul,  
 Ver-sichern will ich mein

I'll

strive:

ye

ye —

winn;

Stor



venge - ful gods now favor me!  
 Got - ter hört die Klage mein!

One thought I  
 Ein - er Ge

Keep with - in my heart a - live,  
 dank - e bleibt mir stets im Sinn',

Never, never,  
 Nimmer, nimmer,

B.

new - - - - er shall they u - - - - ni - ted be!  
 him - - - - mer soll'n die ver - ein - et sein.

rall. Tempo

colla voce. Tempo. molto

(Ihre Gefühle bekämpfend geht Sâku nach links.)

Struggling with her emotions Sâku turns to left.

Ritard.



# Scene IV. Chorus of Flower-Maidens.

141.

Sopr.

Chor der Blumen-mädchen.

At this moment the head of a procession of flower-girls is seen at the portal of the temple. They begin to descend the steps singing. They are clad in white, and carry baskets and garlands. Sâke pauses to listen, slowly crossing stage to front of temple.

We have  
Frisch ge

In diesem Augenblick sieht man am Portal des Tempels die Spitze eines Festzuges von Blumenmädchen. Singend kommen sie langsam die Treppe herunter. Sie sind weiss angekleidet, und

Tempo di Marcia. (poco moderato)

Con 8va

Ped.

tragen Körbe und Guirlanden. Sâke hört zu, langsam über die Bühne gehend bis vor den Treppene des

decked thy glorious shrine, Serapis, god divine, With fresh-ly gath-ered  
schmücket dein Altar steht hoch erhaben da, Zu deinem Preis- und

Tempels

flow-ers. Thy mystical, sacred bowers With garlands we've entwined, - Glad  
Ruhm; Dein mystisches Heiligthum - von uns reich umgewunden, mit



task assigned To us — thy humble maidens here; Re-joice — sing we re-  
 Blumen die bekund-en wie gern wir dienen dir: Ver-ehr-und loben

Vere Thee, great Se-ra — — — — — bis.  
 wir Dich, mächt'gen Se-ra — — — — — bis.

The flower girls move to R. They halt to rearrange their ranks.

Die Mädchen machen (R) halt. Sie beschäftigen sich damit ihre Reihen anders zu stellen.

Säku. in tempo.

**A** The maidens leave the sa-cred hall,  
 Die Mädchen fer-tig sind mit ihrem Dienst:

Bright shineth the sunlight for them  
 Hell lächelt der Tag ihnen zu,

Corni.

Str.



Naught for me now but gloom.  
 Mir nahtet fin-stre Nacht.

Ha! happy thought!  
 Ha! glücklicher Gedanke.

cresc.

I too will seek the shrine, And there will supplicate the stern a-  
 Auch ich will einmal hin, die Götter anzu-fleh'n dass sie mir

dim. cresc. *fp*

veng-ing  
 Rach-e

Sunk in thought Saku begins slowly to ascend the temple steps. Under their leader, the maidens  
In Gedanken vertieft fängt Saku jetzt an die Tempeltreppe zu besteigen. Die Mädschen unter

Chor.

B. Sweet o-dors now a-rise To thee in sacrifice, se  
 Ge-füllt mit Blumenduft ist deine Tempelsluft als

Chor.

Fates.  
 währen.

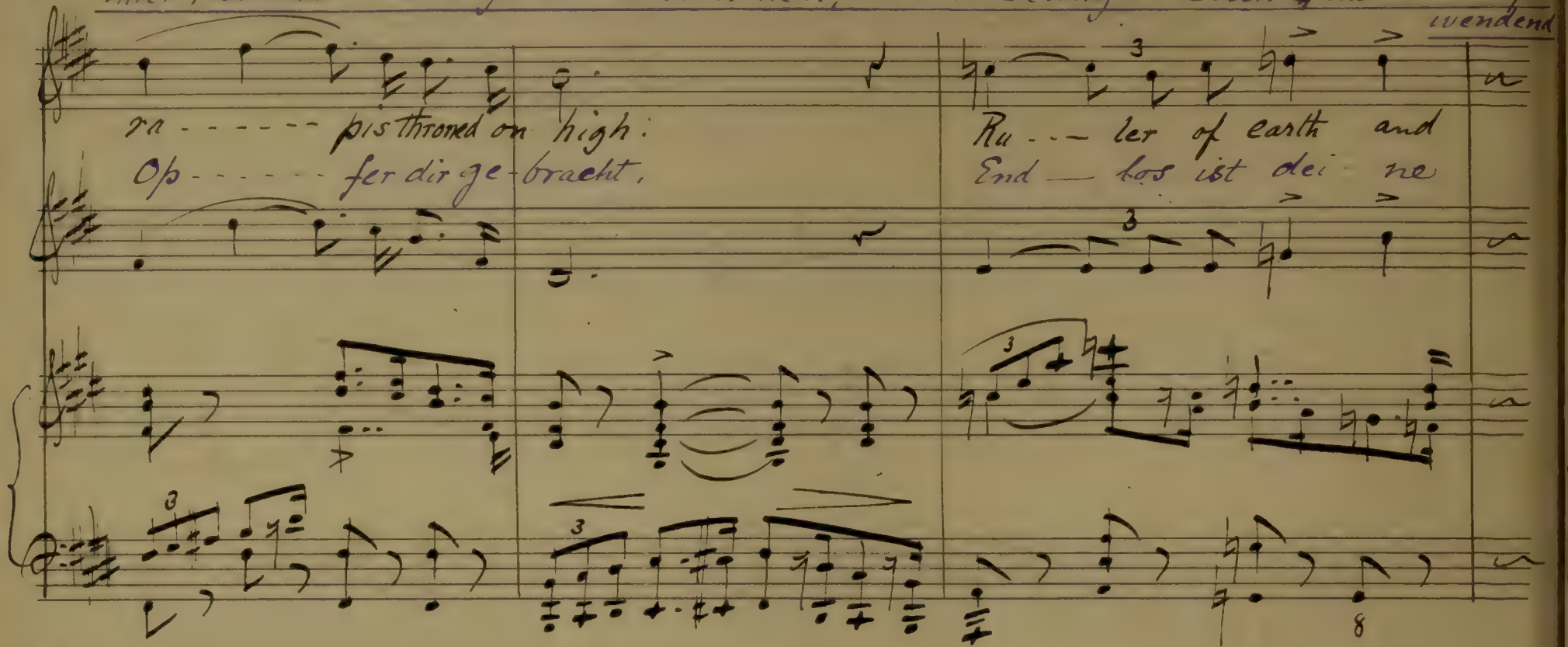
8<sup>va</sup>



44. make sundry evolutions, apostrophizing the temple with song and gesture.  
ihrer Führerin machen gewisse Evolutionen, sich mit Gesang und Gebärden nach dem Tempel wendend

ra - - - - - pis throned on high:  
Op - - - - - fer dir ge-bracht.

Ru - - - - - ler of earth and  
End - - - - - los ist dei-ne



sky,  
Macht.

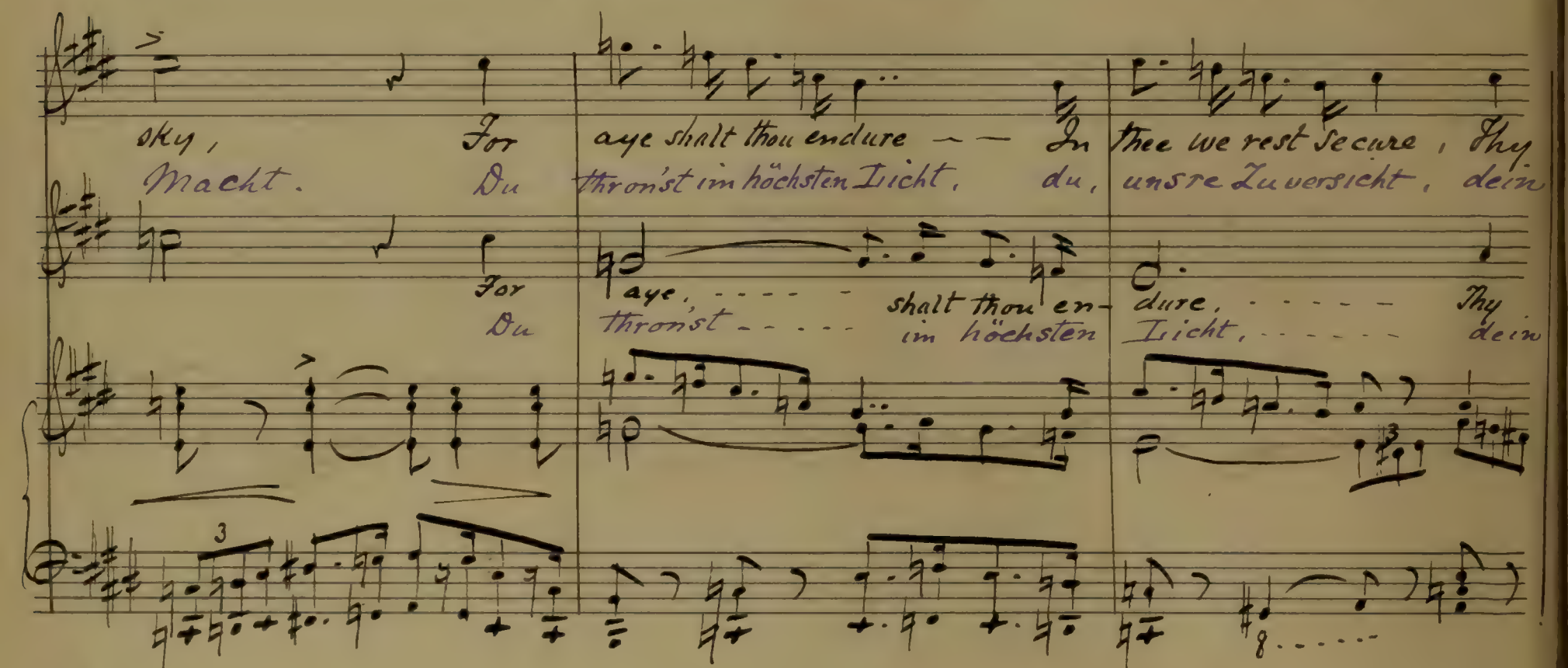
For  
Du

aye shalt thou endure - - -  
thronst im höchsten Licht,

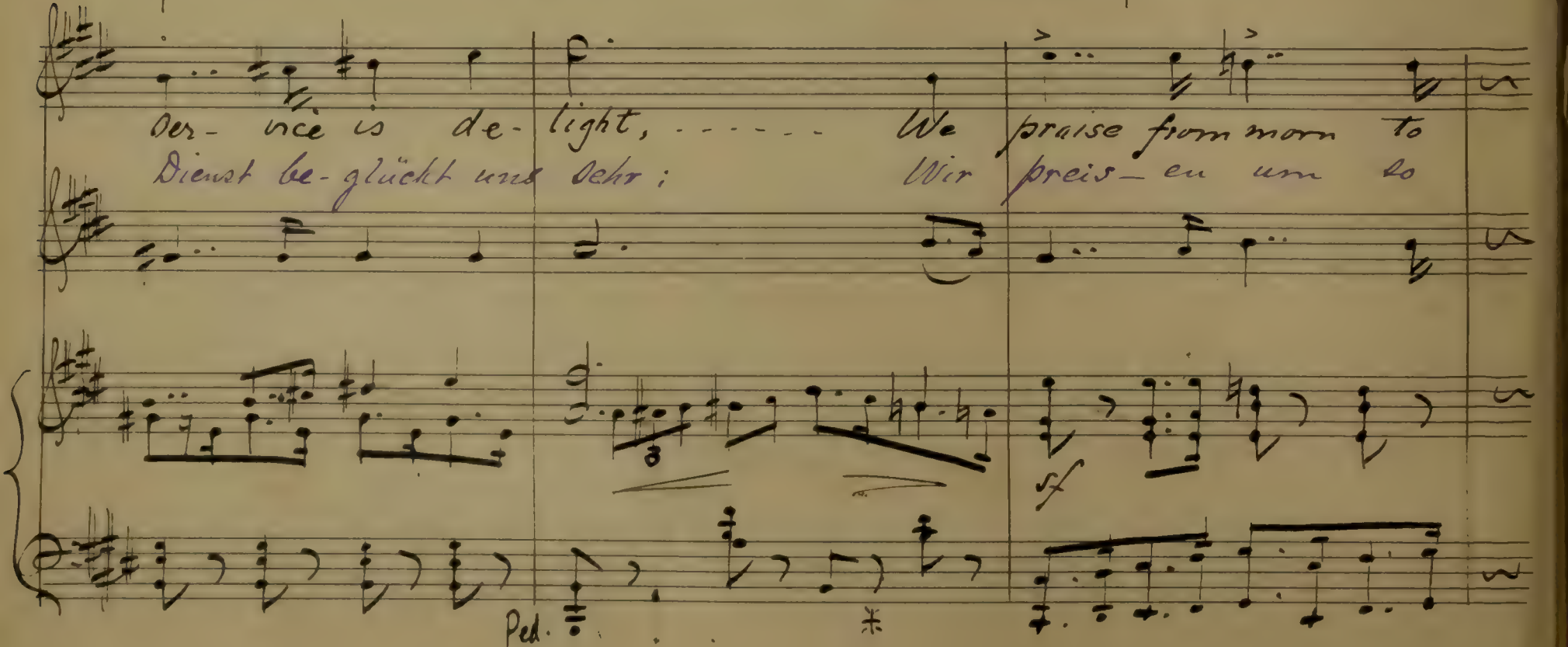
In thee we rest secure, Thy  
du, unsre Zuversicht, dein

For  
Du

aye, - - - - - shalt thou en-dure, - - - - - Thy  
thronst - - - - - im höchsten Licht, - - - - - dein



Der-vice is de-light, - - - - - We praise from morn to  
Dienst be-glückt uns sehr; Wir preis-en um so





right Thee, great Se-ra - - - - - pis!  
mehr, Dich, mächt'gen Se-ra - - - - - pis!

*who has now reached the highest step of the temple.*

Säku

*sie jetzt die höchste Stufe der Tempeltreppe erreicht hat.*

Sing on ye maidens! Sing while yet ye may! To you Serapis speaks of  
Sing - et ihr Mädchen! Singt so lang es geht! Zu euch spricht der Se-ra - pis

joy a-lone.  
nur von Freud'

I - seek the shrine of Nemesis,  
ich - suche mir den Ne-mesis,

and Ven  
und Rack-



*She disappears within the temple.*  
*Sie verschwindet durch das Portal.*

*The maidens make the circuit*  
*Die Mädchen machen die Rind*

geance! Chor. On this auspicious day Was heard our humble lay With-  
 e! Chor. ungen haben wir die täglich' Hymne dir, wie

*D.*

8vi

*of the stage and depart (L.)*  
 in this hal—lowed dome, — But now, while hast'ning home, A  
 es ver—langt — die Pflicht, — Mit frohem Ange—sicht sucht

*ter Bühne, dann ab. (L.)*

8vi

gain we raise the song. A—gain the notes prolong, While joy each heart doth fill, —  
 jed—e jetzt ihr Heim, und singt den heiligen Reim, das Lied gewidmet dir, Ver

*dim. poco à poco.*



( Behind the scenes. )

( Hinter der Scene. )

47

Sing — ing with hearty will, Thy praise, Se — ra —  
Ehr — — — — — end lob — en wir, Dich, mächtigen Se — ra

pis!  
pis!

dim. p

Scene V.

Enter Marcus

Stealthily (R.)  
laurel (R.)



Recit. Marcus.

(Evening twilight begins very gradually.  
(die Abend-dämmerung fängt allmählich an.

All quiet now; the maidens' song in distance far has died a-way:  
Ganz ruhig jetzt: das Lied zu End! verklungen schon in wei-ter Fern.

Oh, little dream ye that it maybe long ere shall resound again.      your happy  
Wahrlich, ihr träumet nicht dass vielleicht zum letz-ten mal das schöne Lied —      von euch ge

lay!  
Quengen!

Constantine's here! The fact but now I've learned; As  
Constantin kommt! so steht's in dem Bericht - vom

Em - perors' legate	in high state he comes; with trumpet call,	and roll of
Kai - ser befohl - en,	stark in seiner Macht, mit grossem Staat,	in stolzer



(spöttisch)  
(scornfully)

Twilight begins  
Die Abend-Dämmerung fängt an.

449.

battle-drams And the re-nown - his recent deeds have earned.  
Sieges-pracht: Ach, du mein Held! vor dir er schreck' ich nicht!

I do not fear, not I!  
Nein! nein! ich fürcht-e nicht!  
Vivace.

confuso.

About to depart, M. pauses and listens to the distant chant of the monks.

Im Begriffe abzugehen, hält M. an, und lauscht dem Gesange der Mönche zu.

poco rall.

Tempo.

A

The Monks.

(in the distance)  
aus der Ferne

Dix - it Do - mi - nus De - - - - - o me - o:

pizz.

Wood Wind



Je - de a dex - tris me

85

g

Marcus.

Hither the lazy  
Ha! diese faule

brood now take their way:  
Brut rückt schon heran!

They  
Für

is!

f

ff

Triumph in the thought of vic - to - ry!  
die ist der Tri - umph ge - richert wohl!

(Brass)

f

ff

Ped.

\*



*And. R.  
wendet sich rechts.)*

*Yonder I'll turn my steps  
Fort, fort von hier.*

Die Mönche The Monks.  
(näher) (nearer)

Do - nec po - nam in - i - mi -

It grows darker steadily  
Es wird immer dunkler.

cos tu ... os, ... pe - dum tri - o ...

*gan.*

Marcus.

*Still other sounds as-sail mine  
Andres Ge räusch trifft jetzt meine*

*rum.*

*cres - cen - do.*



ear! Ohr! The games are over, re- turning flock the crowd.  
Es ist das Volk, vom Feste kehrt es heim.

*cres.*

**B.** He geht nach dem Hintergrunde. Jetzt ist es Nacht.  
He turns to centre. It is now night.

This way at least is free!  
Marcus, mach' dich schnell fort!

*poco a poco*

Soon to on the left announce the return of  
Der Lärm wird stärker, die Retour des Volkes von dem

Exit Marcus.

*cres.* *cen* *do*

the populace for the games. The procession enters, with torches, etc.  
Wettrennen verkündigend. Der Zug (jetzt mit Fackeln) wird sichtbar.

*f*



# Scene VI and Finale.

*Sopr. Alts.*  
*Tenor.*  
*Bass.*

From the games to the ci - ty re - turning, Come we  
 Nach der Stadt unsre Schritte jetzt wendend, Mit Ge  
 now - with torches bright burning, Still we raise the song of re -  
 sang, - und Fackeln hell brennend, Singen wir das Lied der  
 joic - ing. Then Hail The o - do - si - us! great  
 song - en Hail! Hail! The o do si us! dir,  
 Hail! hail The o - do - si - us.

The musical score is written on ten staves. The first three staves are for the vocal parts: Soprano and Alto (Sopr. Alts.), Tenor (Tenor.), and Bass (Bass.). The remaining seven staves are for the piano accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics are written in both German and English. The score is marked with a forte (ff) dynamic. The piano part includes various musical notations such as triplets, slurs, and dynamic markings.



54.

*mp*  
Em - per - or, hail! The news which thy legate is bring - ing Will  
Kai - ser, Sei Heil! Durch Constantinusthürren den

*cres.*  
soon thro' our ci - ty be ringing, Here let us a - wait him, Here  
Sieg jetzt von uns laut besungen, Hier werd en wir warten, hier

*cres.*

let us a - wait him. And list - en to the  
werd en wir warten, Dir, Kai - ser Sei



*Semi-Chor der Christen.*

Sopr. Alto.  
Sopr. Alto.  
Tale.  
Tale.  
Bass.

*Semi-Chor of Christians.*

*(Close at hand.)*  
*(sehr nah.)*

Monks  
Mönche

Vir-gam vir tu-tis tu-ae e-mit-tet

*Semi-Chor der Heiden.*

Sopr. Alto.  
Tale.  
Bass.

*Semi-Chor of Heathen.*

Piano

*A*

*Imp.*

Chr.

It is the hallowed Song of Christians  
Es ist das heil'ge Lied der Priester-

M.

Do mi nus ex Li-on!

Heath.

It is the ha-ted Song of Christian priests  
'Sist das verhas-sen-le Lied der Priester-schaar!

Piano



C. priests, Them we re- vere, The sacred measure to hear is  
Schaar! Wir ehren Sie! die frommen Weisen recht hoch wir

M. — — — — —

H. What would they here? Their dreary measure Destroys our pleasure!  
Was wollen Sie? Die dummen Weisen das Ohr zerreißen!

preis-en, recht hoch wir preis-en! B.  
pleasure, to hear is pleas-ure!  
pleas-ure, is wir preis-en. In front is borne the banner of the Cross.  
preis-en, wir preis-en. Vorne die Kreuzfahne. Der Führer

The Monks appearing on the stage -  
Die Mönche treten auf.

Dix - it Do - mi - nus  
Destroys, destroys our pleas-ure!  
das Ohr, das Ohr zer- reiss-en!

B.  
gui...



*Their leader carries a breviary. Each monk has a stout staff as weapon of defence.*  
*Trägt ein großes Gebet buch. Alle tragen tüchtige Stäbe als Vertheidigungswaffen.*

De ... me ...

The Heathen. Down with the Christians!

Die Heiden. Tod sei den Christen!

*The two parties begin to quarrel. The Heathen press upon the monks who defend.*  
*Die Heiden greifen die Mönche an, die von den Christen vertheidigt. Steine geworfen. Mörde-*

Down with the Heathen! down!

Tod sei den Heiden! Tod!

Down with their i-dols!

Götzen anbe-ter.

The Monks.

Die Mönche

Do ... mi-na-re in me-di-o i-ni-mi-

down!

Tod!

Death to the traitors! Death!

Tod den Verräthern, Tod!

Death to the Ver-



Down with Se-ra-pis! Down with Se-ra-pis!

Fluch dem Se-ra-pis! Fluch dem Se-ra-pis!

*— meine Verwirrung! —*

Co-rum tu o-rum!

Hail! hail to Se-ra-pis! to Se-ra-pis!

Heil! Heil dem Se-ra-pis! dem Se-ra-pis!

trai-räth tors! Hail, Se-ra-pis! hail, Se-ra-pis!

ern, heil Se-ra-pis! heil Se-ra-pis!

*Orchestral trumpets. The combatants pause a moment*

*Ferner Trompetenruf. Die Menge hören auf einen Augenblick zu.*

*poco cresc.*

*(Trumpets behind the scenes.)*

*(Trompeten hinter der Scene.)*

*Ped.*



*to listen.*      *They renew the fight.*

*Die Schlägerei erneuert sich.*

*The Monks*  
*Mönche*    Do - mi - na - re! do - mi - na - re!

*Heathen.*    Tod sei den Christen! Tod! Tod sei den  
*Heiden*    Death to the Christians! Death!

*8va*    *Ped.*    \*

*Christians)*    Down with the heathen!  
*(Christen.)*    Tod sei den Heiden!

Do - mi - na - re in medi-o - i - ni - mi - corum tu -

*Christians!*    Death to the traitors!    Hail, Se -  
*Christen!*    Tod den Verräthern!    Heil Se -

*Ped*    *Ped*    \*







hail! all hail!

Heil, sei Heil!

Soldiery. While the combatant pause, Constantin ascends a tribune brought forward to  
Diese machen schnell Platz. Constantin besteigt eine von den Soldaten

ni - mi - co - rum tu - o - rum!

Con - stan - tine!

Con - stan - tin!

*marcato.*

(Trumpeten im Orch. und auf der Bühne.)

(Trumpets on stage and in orch.)

foreground by the soldiers. The people group themselves (R. and L.) Trumpeters and  
herbeigeschaffte Tribüne. Das Volk gruppiert sich. Soldaten und Trompeter im  
Hintergrunde.

Poco Moderato.

(on the stage)

Str. pizz.



62

Constantine. *à piacere.*

*Silen — ti — um!* *Silence in*  
*im Nam' des*

*col Canto.*

*Wood Wind*

Tempo Poco Vivace.

*Cae — sar's name!* *Give ear, ye peo — ple all!* *(auf der Bühne)*  
*Kai — sers!* *Hört zu, ihr Volk all hier!* *(on the stage)*

*colla voce.* *p* *cres.*

Poco Vivace.

Poco Moderato. *(Energico.)*

Constantine. *The o do si — us*  
*The o do si — us*

*Beide Chöre zusammen.*  
*Both Chorges in unison.*

Chor. *In Cae — sar's name keep si — lence all!*  
*Silen ti um! passt auf! giebt Acht!*

*pp*

Poco Moderato.



*Cae - sar, hie - sen - den - first, durch seinen* 63.  
*Cae - sar. Chief - of the one true faith. thro' his own*

*Bot - en, Con - stant in ge - treu, lässt euch von*  
*le - gate, Constan - tine, the true, To you sends*

*Grüßen:* *Höret was er sagt!* *Wer nicht gehorcht den*  
*greeting:* *Hear what now he saith;* *Heed his commands and*

*trifft die bitt're Reu'!* *He beckons to his scroll-bearer to approach.*  
*yield th'o - be - dience due.* *Er winkt seinem Rollen Träger zu ihm zu kommen.*

*Sopr. Alto:* *unis.*  
*Tenor:* *We* *and atten - tive*  
*Bass:* *Mit Schweigen hör - en*

*pp dim.*



64.

Constantine

glancing occasionally at the scroll, but  
*for a time a glance*

The Emperor rejoices to have duly  
 Der Kaiser freut sich sehr dass er euch schon

car, In silence we re-vere.

wir. Wir zollen Ehrfurcht dir!

in die Felle hineinverfügt. Diese wird ihm von den Soldaten offen und aufgehoben.

addressing the populace. The scroll is upheld for him by the bearer.

learned That most of ye stand firm, — in our new faith — and  
 höre wie stark der Christen glaub' — bei euch vor- tret- en

Sei:  
 Creed: Da mit recht bald die Ketzer ei auf -  
 And from the snarcs of heresy have



He, dem Christentum fort-an, muss Jed-  
turned. Hence-forth the Christian faith by all

Più Allegro.

Chor. of Christians. Die Christen Hail The o-do-si-us!  
Heil The o-do-si-us!

Monks Mönche Do mi-na-re in

Constantine. must be re-cieved. /  
er tret-en bei!

Chor. of Heathen. Die Heiden Ha! he would destroy our  
Ach! er möchte uns ver-

accel. Più Allegro.



66.

Hail, Theodo-si-us!

We praisethy edict, we praise — thy e-dict!

Heil The o do-si us!

Dir Lob. u. Ehr! unser-freut — dein Edict!

me-di-o i-ni —

mi-corum tu-o-rum!

Constantine.

wor-ship! What in-famous, what dire — de-cree!

nicht — en! Ach weh! wie grausam das Ge-setz!

Tuba. Tromb.

Constantine. ist uns auch wohl be-kannt, daes bei euch noch existiret, ver-

Es

F. It also by us is known — That, in your ci — ty abiding, As



if our power de-riding - Some i - do! worship re-  
 höhrend den der re-gie- set - der Gotz eu - dienst wie je

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time.

maine, and thus our scap- tre stains;  
 her, und das betrübt - uns sehr:

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment features more complex chords and triplets in the right hand, while the left hand provides a steady bass line.

This must ye swift a- tone! Hear, then,  
 Solch Frevel sei ver- pönt! Hörst, denn.

The third system of the musical score. The vocal line has a brief rest in the second measure. The piano accompaniment includes a section marked 'Ped.' (pedal) with sustained chords in the left hand and moving lines in the right hand.

rall. in Tempo.  
 our fixed de- cree! The hea- then temples must be closed.  
 was wir be- stimmen! Die Heid- en tempel müsst ihr ochliessen,

The fourth system of the musical score. The vocal line begins with a 'rall.' (rallentando) marking and then returns to 'in Tempo.'. The piano accompaniment includes a 'pizz.' (pizzicato) marking for the left hand and a 'pp' (pianissimo) marking for the right hand.



Al-tars o'erthrown, their gods - deposed. No bloody - sacrifice be  
 Kein Op-ferblut da rin darf fliess-en, Die Götzen müsset ihr zer

bowed,  
schmeissen.

The Christian rites - alone allowed!  
 Al-lein den Christ endienst gut heissen!

*f accel.*

*Ped.*

*Moderato*

*Moderato* And ye shall fa - vor find with  
 So mögt ihr Gnad' für euch ge-

*rall.*

*Cor. 7aq.*

*Ped.*

*accel.*

*me" wünnen:* (Trumpets on the stage.)

*accel.*

Signed -  
von mir -

The-o do - - - - -  
 The-o do - - - - -

*Virace*

*Ped.*



Vivace.

Cr. *Hail, The o - do - si - us! Hail. All hail to thee! Ful*  
*Heil The o do si us! Heil! Heil! Heil sei dir! Recht*

Constantine.

*us! us!*  
Mönche Monks *Hail, etc. Heil, etc.*  
Heil. Heil sei dir. Recht  
Heath. *Death, The o - do - si - us! death to thee! Re*  
*Tod, The o do si us, Tod sei dir! Uns*

Vivace.

*fil we thy decree, To thee, to thee all hail! to thee all hail!*  
*gern gehorchen wir, Ja, dir - sei Preis, sei Preis! ja! dir sei Preis!*

Cr. *fil we thy decree, To thee, to thee all hail! to thee all hail!*  
*gern gehorchen wir, Ja, dir - sei Preis, sei Preis! ja! dir sei Preis!*

Con. *fil we thy decree, To thee, to thee all hail! to thee all hail!*  
*gern gehorchen wir, Ja, dir - sei Preis, sei Preis! ja! dir sei Preis!*

M. *- sith we this decree, We'll yet, we'll yet pre - vail, we'll yet pre - vail!*  
*räcken werden wir, Sen a pio, dir sei Preis! ja! dir sei Preis!*

H. *- sith we this decree, We'll yet, we'll yet pre - vail, we'll yet pre - vail!*  
*räcken werden wir, Sen a pio, dir sei Preis! ja! dir sei Preis!*



Chr.

H.

Constantine.

Now to your homes at once re-turning, Your  
 Heim soll sich Je-der jetzt be-geben, je-

Morks

Hath.

H.

rit.

Corni

Ob. Fl.

hearts with joy within you  
 doch Zuerst recht laut er

burn-ing: In praise of The-o-  
 heb-en, als Fest-gesang und

do-si-us Chant forth the  
 Kaiser-gruss, den alt-en

"Dix it  
 "Dix-it

Do-mi-nus!  
 Do-mi-nus!

cres.

3



Tempo di Marcia (Allegro Maestoso.)

Constantino

Sopr. *Christen.*  
"Dix - it Do - mi - nus, De - - - - -

Alto *Christians.*  
Dix - it Do - mi nus De - o me - - - - -

Tenor *Christians.*  
"Dix - it Do - mi - nus De - - - - -

Bass. *Mönche*  
The Monks. "Dix - it Do - mi - nus De - - - - -

Tempo di Marcia (Allegro Maestoso.)

Sopr. *Heiden.*  
Nev - - - - - ermore will we - - - - - obey! O dire - ful e - dict!

Alto *The Heathen.*  
Nim - - - - - mermehr ge - horeh - en wir! O Gram! - O Schicksal,

Tenor *The Heathen.*  
Nev - - - - - ermore will we - - - - - obey! O dire - ful e - dict!

Bass. *The Heathen.*

Piano.

Tempo di Marcia (Allegro Maestoso.)



Con. *Chant the "Dix - it"*  
*Singt den "Dix - it"*

Do - mi - nus in praise ..... of  
Do - mi - nus zu Ehr - ..... den

me - - - - - o!"

Chr. *De - o me - o!"*

*Come raise the lay!*  
*Dir, Lob und Ehr!*

me - - - - - o!"

*Raise the lay, let*  
*Preis und Ehr' sei*

M. *Fate - ful day! - To great - Se - ra - pis*

*grau - sig schier! Wir bleib - en alle*  
*treu - zu dir, Se*

*Fate - ful day! - To great - Se - ra - pis*

*raise the lay, Se*







Handwritten musical score for a hymn, featuring multiple staves with lyrics in English and German. The score is written in a historical style, likely from the 18th or 19th century.

**Lyrics (English):**

do - - - - - si us, hail! hail! all hail!  
 do - - - - - si us Heil! Heil, dir Heil!

me - - - - - is!  
 me - - - - - is!

yield - no single rite, And if with Rome we fight We'll yet prevail! And  
 beug - en seiner Macht, Klug sei der Plan erdacht, So viel steht fest! Klug

yield - no single rite, And if with Rome we fight We'll yet prevail! And  
 beug - en sin - gle rite, And  
 uns - sei - mer Macht;

**Lyrics (German):**

do - - - - - si us, hail! hail! all hail!  
 do - - - - - si us Heil! Heil, dir Heil!


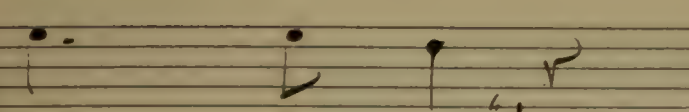

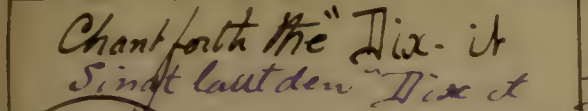
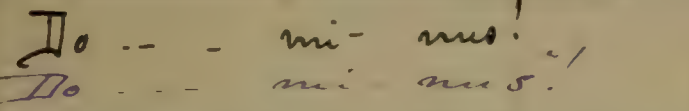
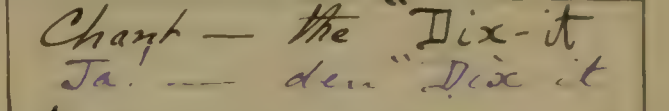
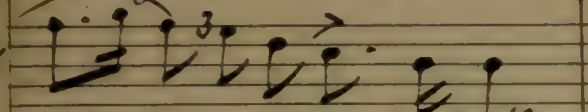
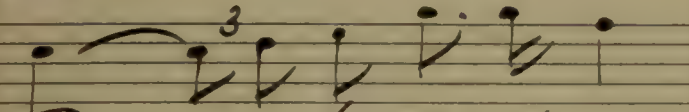
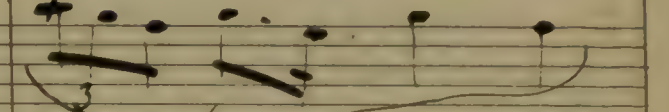
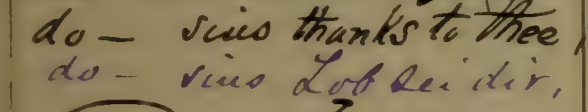
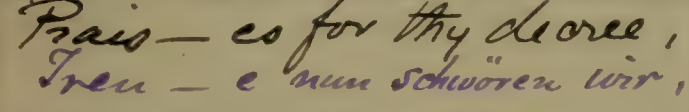



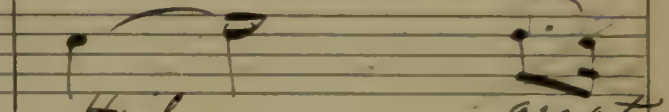
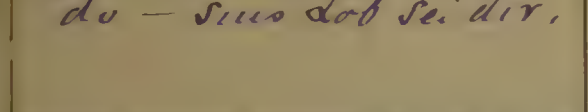
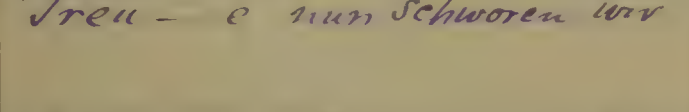

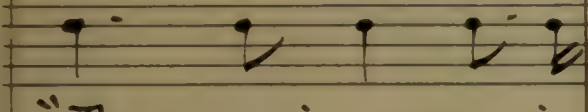
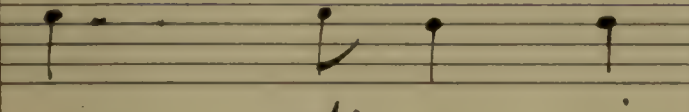
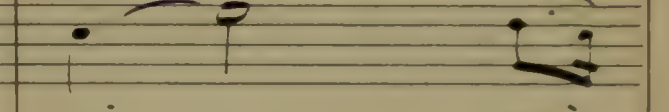
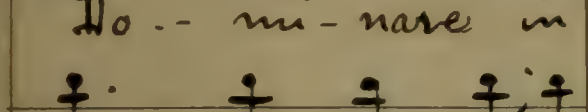
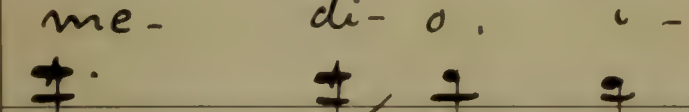


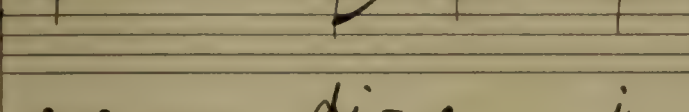

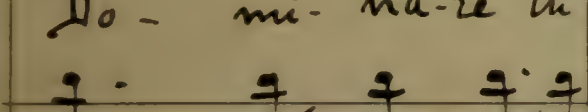
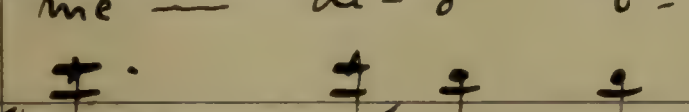
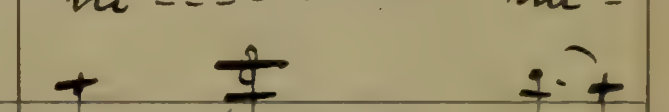

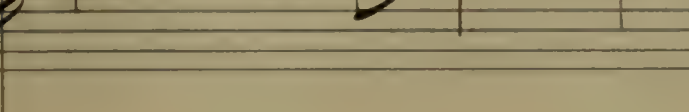
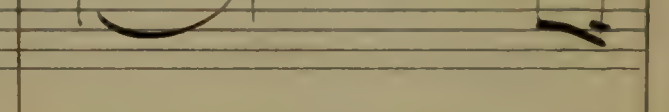



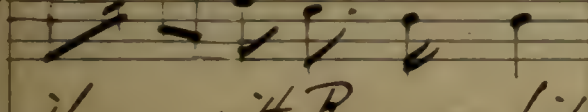
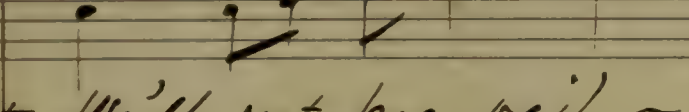

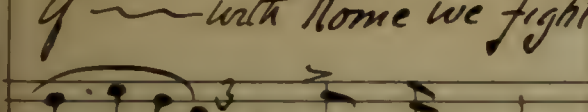
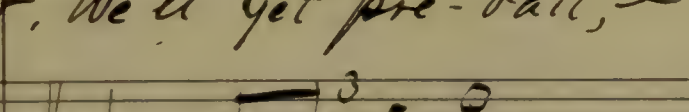

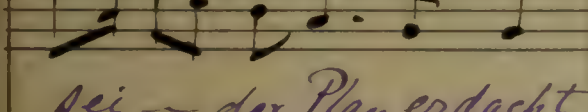
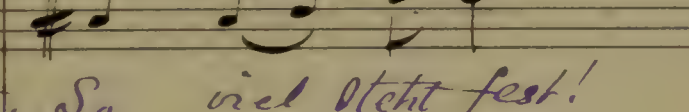
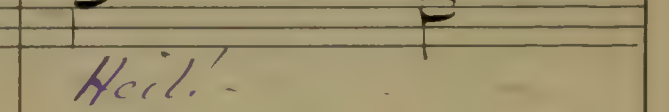
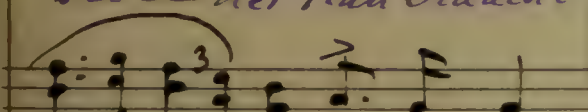

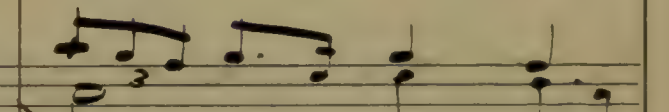
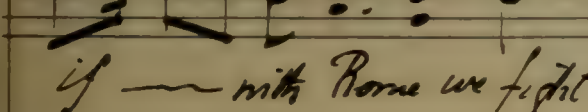
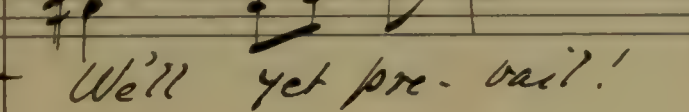




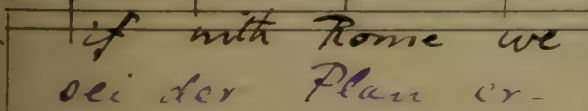
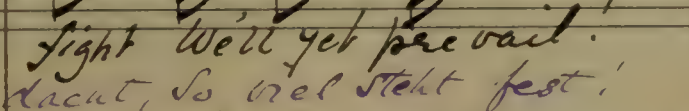
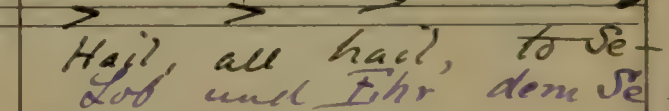
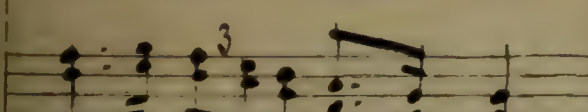



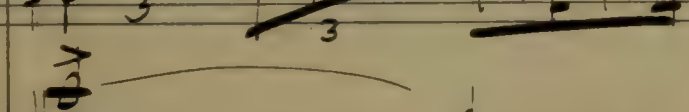
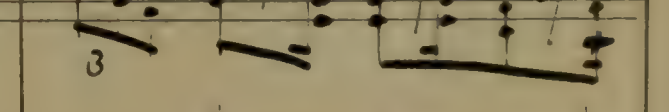

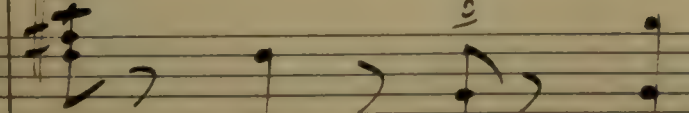

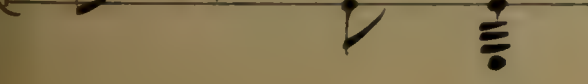

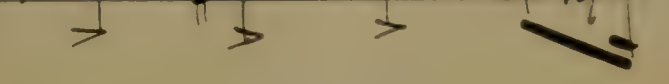
me - - - - - is!  
 me - - - - - is!

yield - no single rite, And if with Rome we fight We'll yet prevail! And  
 beug - en seiner Macht, Klug sei der Plan erdacht, So viel steht fest! Klug

yield - no single rite, And if with Rome we fight We'll yet prevail! And  
 beug - en sin - gle rite, And  
 uns - sei - mer Macht;

The score includes musical notation for voices and instruments, with various notes, rests, and ornaments. The lyrics are written in a cursive hand, and the overall style is characteristic of 18th-century manuscript notation.



 Chant forth the "Dix-it" <i>Singt laut den "Dix-it"</i>	 Do -- mi-nus! <i>Do -- mi-nus!</i>	 Chant — the "Dix-it" <i>Ja. — den "Dix-it"</i>
 do — sins thanks to thee, <i>do — sins Lob sei dir,</i>	 Prais — es for thy decree, <i>Treu — e nun schwören wir,</i>	 Hail! — — — — — <i>Heil — — — — — dir</i>
 do — sins Lob sei dir,	 Treu — e nun schwören wir	 Hail, — — — — — great <i>Heil — — — — — dir</i>
 "Do -- mi-nare in me- di-o, i- ni- mi-		
 Do - mi-na-re in me — di-o i- ni- mi-		
 if — with Rome we fight, We'll yet pre-vail, —		 Hail! — — — — —
 sei — der Plan erdacht, So viel steht fest!		 Heil! — — — — —
 if — with Rome we fight We'll yet pre-vail!		 Hail! — — — — —
 if with Rome we fight We'll yet prevail!		 Hail, all hail, to Se-
 sei der Plan er-dacht, So viel steht fest!		 <i>Lob und Ehr dem Se-</i>
 <i>8<sup>v</sup></i>		
		
		
		
		
		
		
		
		
		
		
		
		



Do - mi - nus!  
Do - mi - nus!

hail, — Emp'ror, hail!

Kai - ser sei Heil!

Co - rum tu - o - rum!

Co - rum tu - o - - - - - rum!

Hail to thee, Theo -  
Dir sei Heil, Theo -

Hail! hail Theo  
Heil dir, Theo -

Hail — Se - rapis! We will yet prevail!

Heil — Se - ra - pis! Treue schwören wir,

Hail, — Se - ra - pis! We will yet prevail!

ra - pis! We will yet pre - vail!  
ra - pis! Treu - e schwö - ren wir!

Hail, Se - rapis!  
Dir sei ewig,

Ped. *onke* \*



[illegible]



hail! all hail!  
Heil! sei Heil!

Emperor, all hail!

Kaiser sei Heil!

Emperor, all hail!

Kai - ser sei Heil!

Curtain falls.  
Vorhang fällt.

sius! sei Heil!

ra - pis, all hail!

ra - pis sei Heil!

ra - pis, all hail!

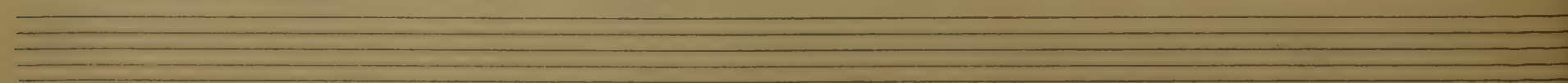
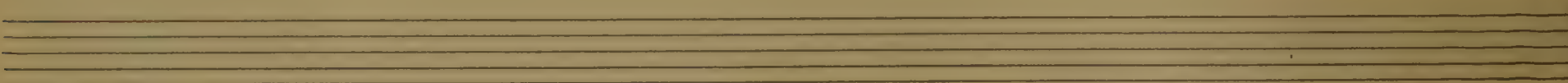
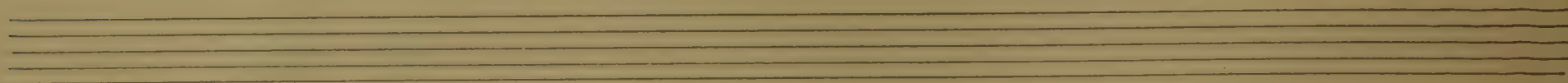
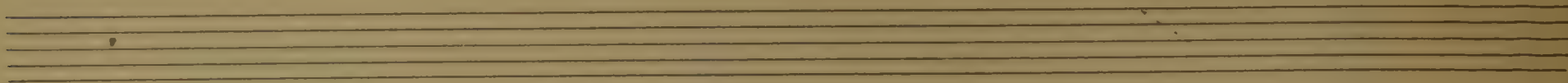
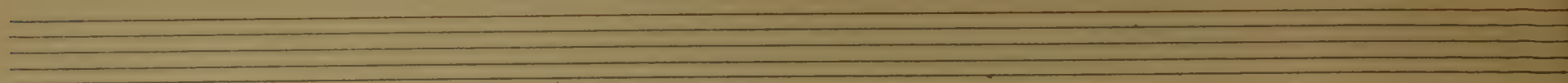
*ff*



Handwritten musical score on page 79. The page features multiple staves, with a large bracket on the left side grouping them. The notation includes various musical symbols, including notes, rests, and dynamic markings. The bottom section of the page contains a large bracketed group of staves with musical notation, including a key signature change to D major (indicated by two sharps) and a time signature of 3/12. The notation includes notes, rests, and dynamic markings. The bottom right corner of the page is marked "End of Act I."

End of Act I.







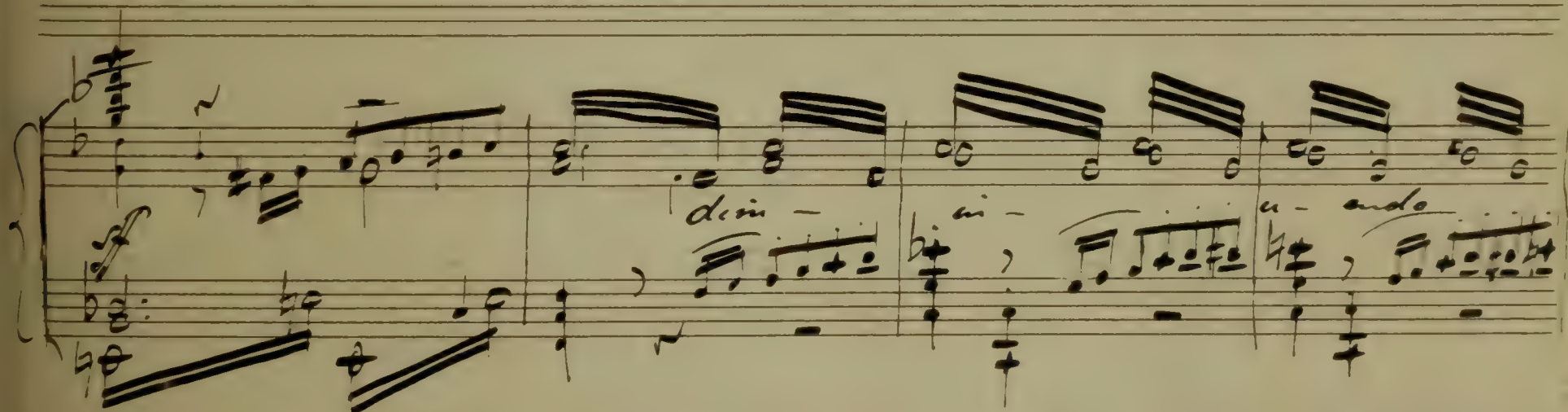
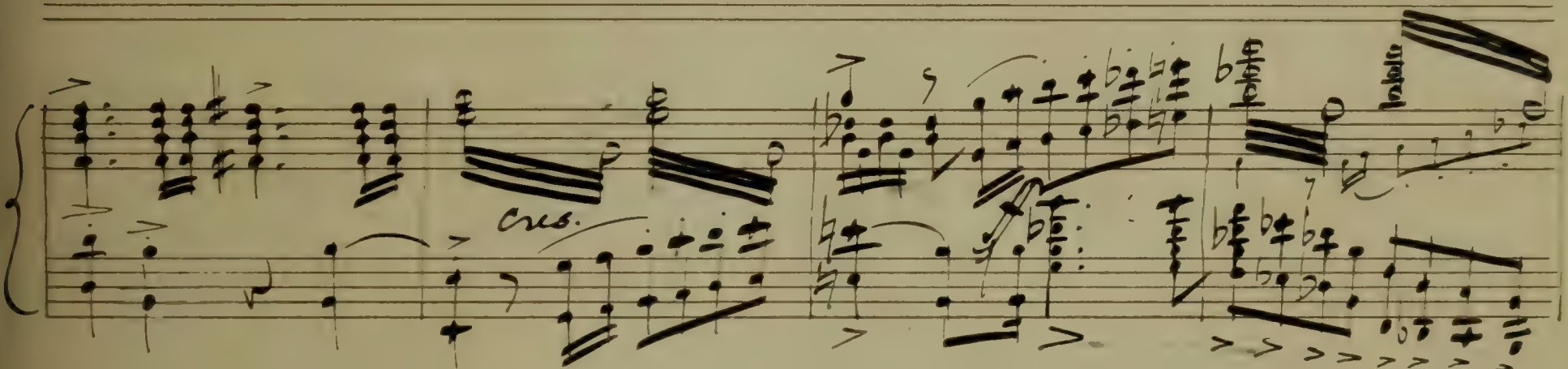
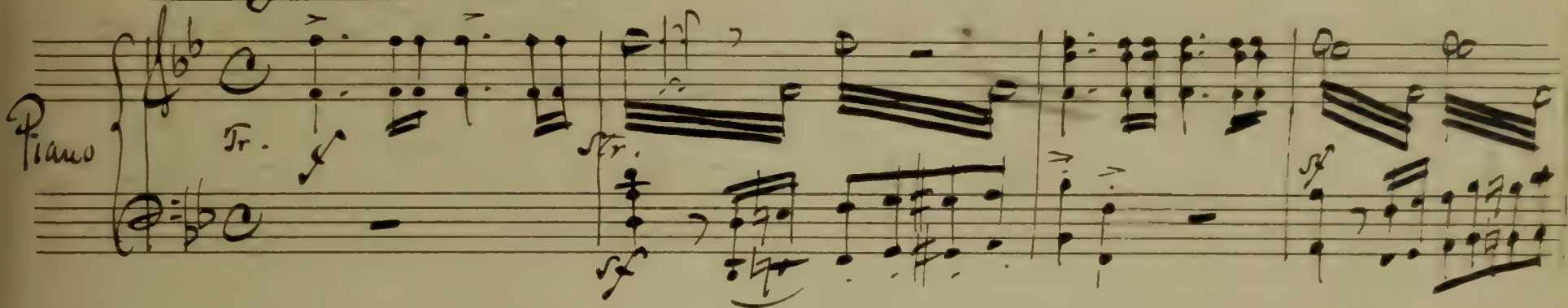
# Act II.

80.

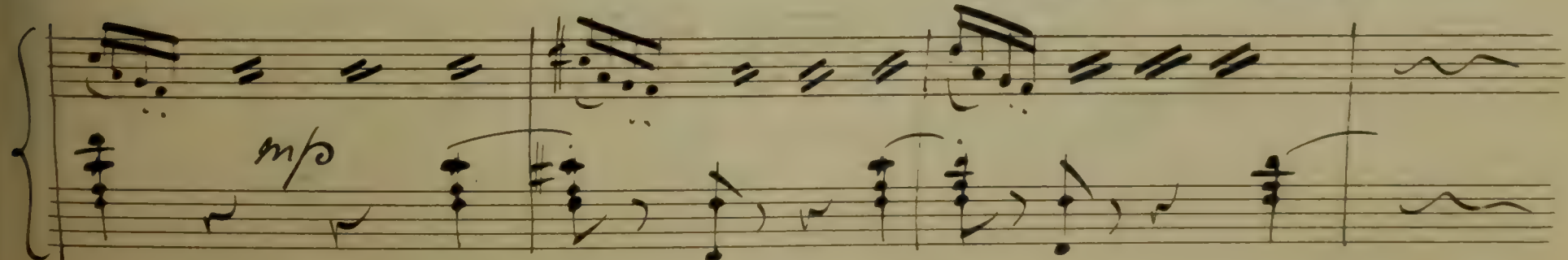
## Introduction and Scene I.

### Allegro Moderato.

Piano



### Ritardando molto





Handwritten musical score for the first system, measures 81-84. The music is in 3/4 time, key of B-flat major. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including triplets and sixteenth-note runs. The second staff (bass clef) provides harmonic support with chords and moving lines. The dynamic marking *mf* is present. The tempo marking *Poco Moderato* is written below the staves.

*mf*

Vcelli-Corni. 7ag.

Poco Moderato.

Handwritten musical score for the second system, measures 85-88. The music continues with similar melodic and harmonic patterns. The dynamic marking *cres* (crescendo) is written above the first staff.

*cres*

Handwritten musical score for the third system, measures 89-92. The music features a melodic line with a *dim.* (diminuendo) marking. The key signature changes to B-flat major (one flat). The dynamic marking *mf* is present.

*dim.*

*mf*

Handwritten musical score for the fourth system, measures 93-96. The music continues with a melodic line and harmonic support. The dynamic marking *mf* is present.

*mf*

Handwritten musical score for the fifth system, measures 97-100. The music concludes with a melodic line and harmonic support. The dynamic marking *mf* is present.

*mf*



Handwritten musical score for the first system, measures 1-4. The music is in treble and bass clefs. The right hand (R.H.) plays a melody with eighth and sixteenth notes, while the left hand (L.H.) provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* (piano) is present above the first measure. The system concludes with a repeat sign and a key signature change to one sharp (F#).

Handwritten musical score for the second system, measures 5-8. The music continues in the same style. A *Clar.* (Clarinet) part is indicated above the first measure. The right hand (R.H.) continues the melodic line, and the left hand (L.H.) provides accompaniment. A *pizz.* (pizzicato) marking is visible in the left hand at the beginning of the system.

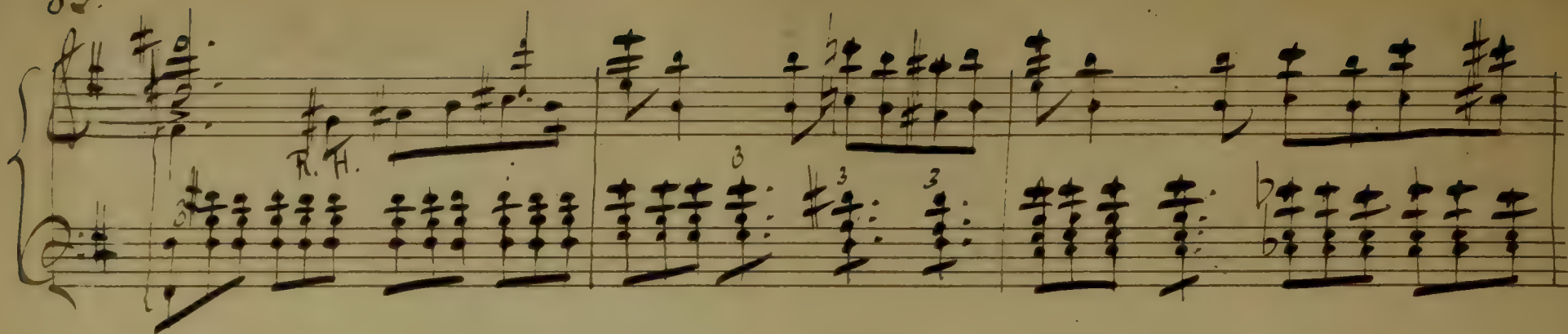
Handwritten musical score for the third system, measures 9-12. The music features more complex textures with triplets and sixteenth-note runs. A *cres.* (crescendo) marking is present above the fourth measure. The system ends with a *sva* (sforzando) marking and a key signature change to one flat (Bb).

Poco Moderato.

Handwritten musical score for the fourth system, measures 13-16. The tempo is marked *Poco Moderato*. The music is characterized by dense chordal textures and sustained notes. A *dim.* (diminuendo) marking is present above the first measure. The right hand (R.H.) plays a series of chords, while the left hand (L.H.) provides a rhythmic accompaniment.

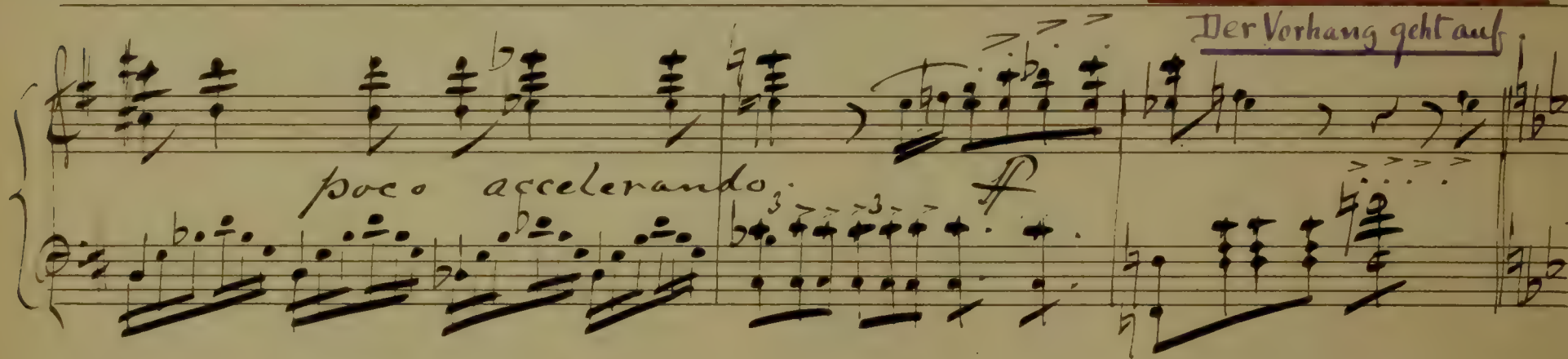
Handwritten musical score for the fifth system, measures 17-20. The music continues with dense chordal textures and sustained notes. The right hand (R.H.) plays a series of chords, while the left hand (L.H.) provides a rhythmic accompaniment. The system concludes with a final chord and a fermata.





Curtain rises.

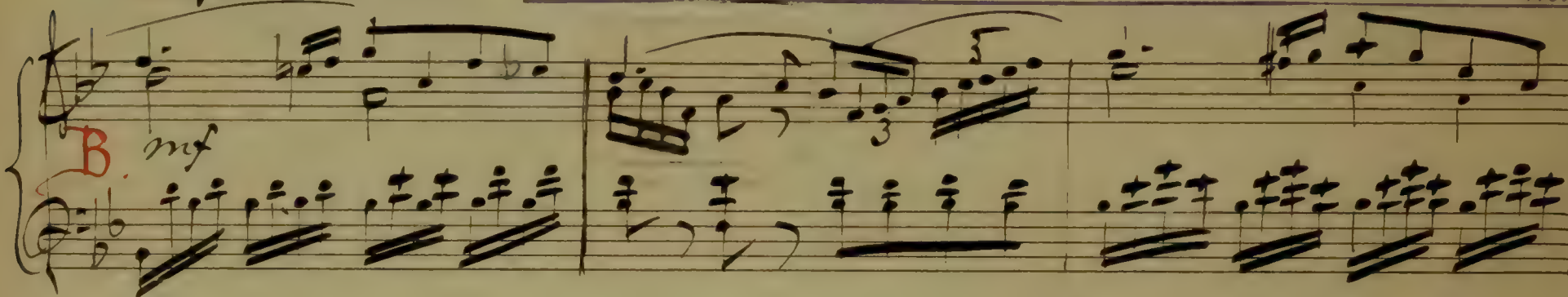
Der Vorhang geht auf.



Allegro come prima

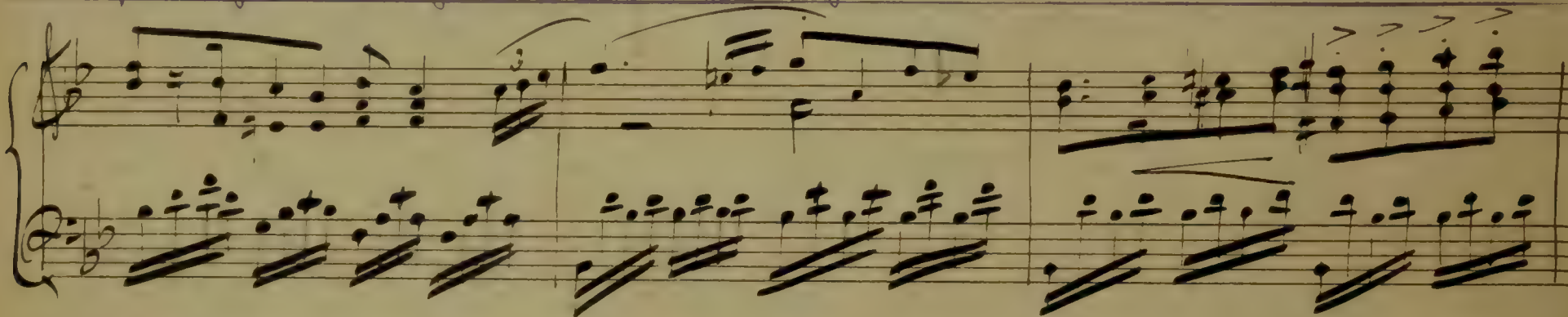
Villa of Porphyrius with garden. (House - I.) Porchea with vines.

Villa des Porphyrius' nebst Garten. Links das Haus, mit einem von Weinrank.



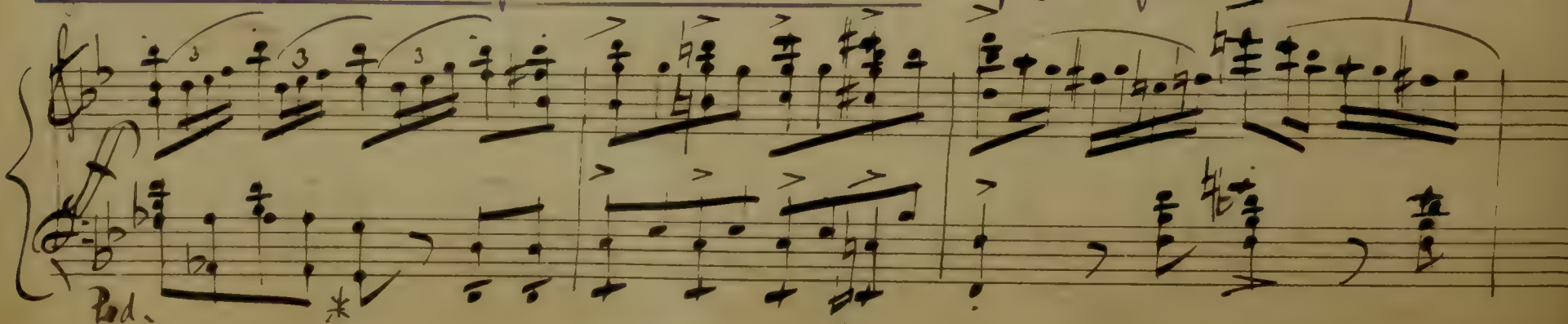
Grounds ornamented with statues of the gods, flower beds, etc. Lake Moertis forms

und Pflanzengewächs umgebenen Portico. Die Anlagen sind mit Statuen der Götter, Blumenbeeten etc.



the background. Time of day. early P.M.

geschmückt. Im Hintergrunde die See von Moertis. Tageszeit, früh Nachmittags.





Karah tritt auf - (aus dem Hause kommend.)

Recit.

84.

Enter Karah (from the Villa)

Poco Ritard.

dim.

Recit.

It

Wahr-

must be so! Auch tidings swiftly fly:  
— muss es sein! die Nachricht ist verbürgt.

Tempo.

He hath returned, but  
Zurück gekehrt, mich

Recit.

not to me, a-  
hat er nicht be-

las! —  
sucht! —

O  
O

Constantine! three weary days have  
Constan-tin! drei Ta-ge sind vor-

passed, and thou hast neither sought me nor a token sent! Ah! — cruel  
bei, und nicht einmal ein Briefchen hast du mir ge-schickt! Ach, welches



*agitato.*

edict, which Thou bringest us!  
E-dict hast du mit-gebracht!

Can it be shame that  
Hält dein Ge-wissen-

*rall.* *accel.*

keeps thee from my side, Ah. no, thou still art true, but this command so dire - will crush  
dich von mir Zurück? Ach nein! du bleibst mir treu, doch tödtet solch' Befehl - zugleich de

*Tempo Moderato.*

ancient worship, and my fond dreams of love.  
alten Ritus, und meinen Lieb - es - traum!

*p* *pp* *R.H.* *Cres.*

*dolente.*

O I - sis, rich in bounties, hear my prayer!  
O I - sis, Gnaden reiche sei nicht fern!

*R.H.* *p* *Cres. ed accel.*



E-ros, to lovers' kind, O give me peace!  
E-ros, von allen Liebenden ersehnt!

To sing thy praise has been my daily care, Ah!  
In Euren Tempel sang ich oft und gern, Ach!

Can it be thy worship now must cease Thro' Constantine!  
darf' es sein dass euren Dienst verpönt - durch Constantin!

dim.

**D.**  
tine!  
lin!

O troubled heart, when shalt thou  
Be-trübtes Herz, wie lange



peace at-tain? When shall these doubttings cease, this pain be  
 bleibt die Pein! Hört wohl der Zweifel auf? Kommt Ruh

o'er To the old gods I fain would true re-main But  
 dir? Bleibt immer noch der alte Glaub-e dein? Ach!

- that were part-ing, parting ever more, From Constantine, from Constantine  
 - das wär' Scheid-en, Scheiden auch von dir, mein Constantin, mein Constantin

### Poco più Moto.

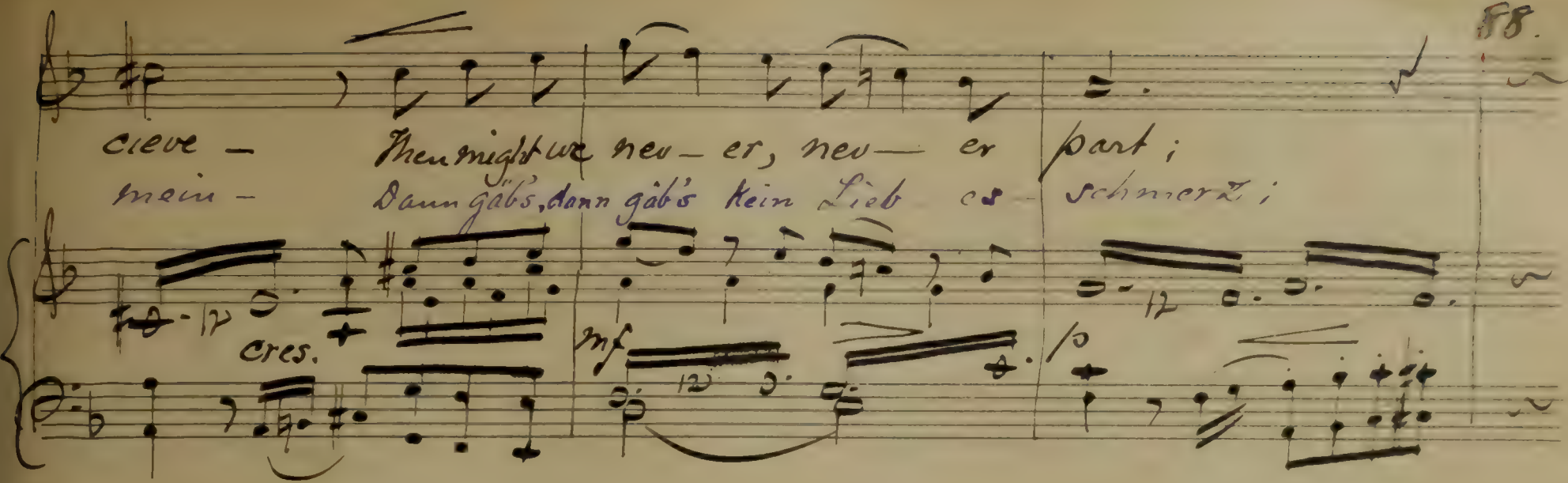
time!  
 tin!

Could I his faith re-  
 Wär' jetzt sein Glaub-e

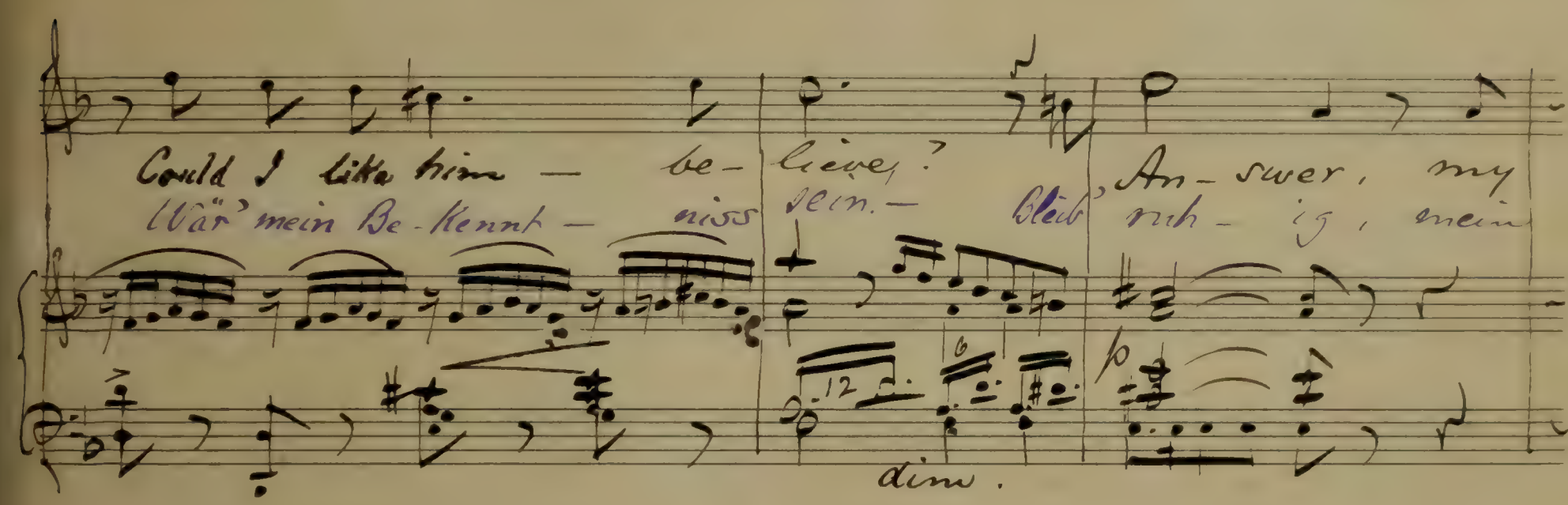
*fp* *marcato.*



could - Mein nicht we neu - er, neu - er part;  
mein - Dann gäb's, dann gäb's kein Lieb es Schmerz;

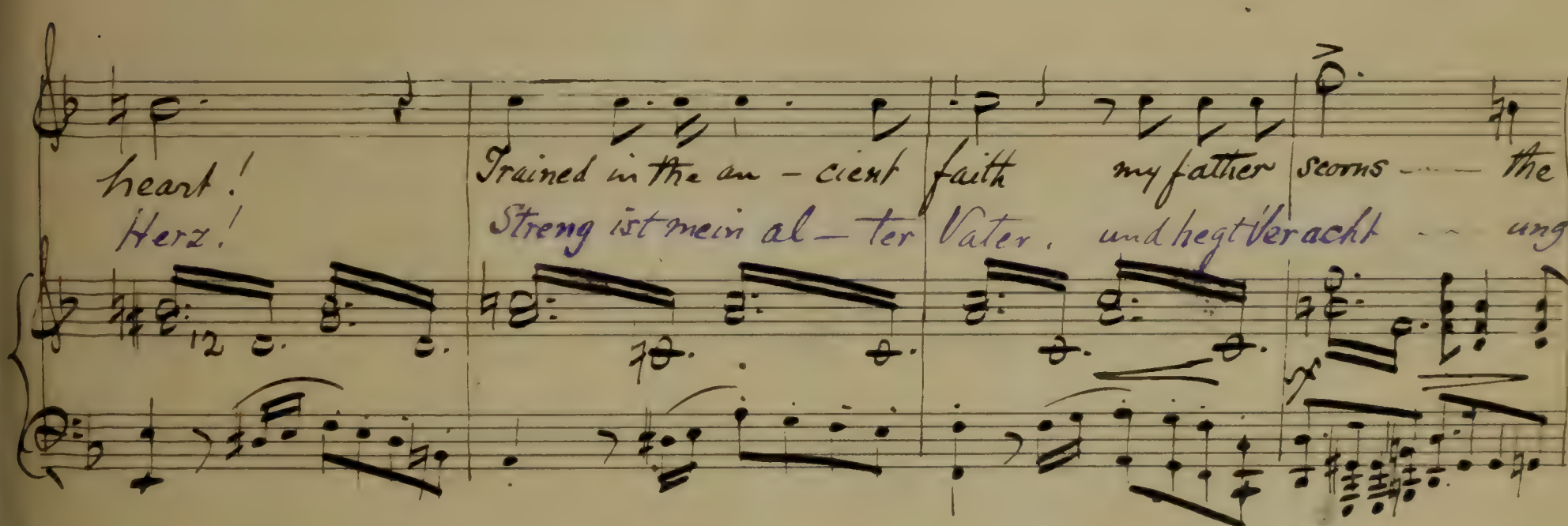


Could I like him - be - lieve?  
Wär' mein Be - kennt - niss sein. - Bleib, An - swer, my  
ruh - ig, mein  
dine.



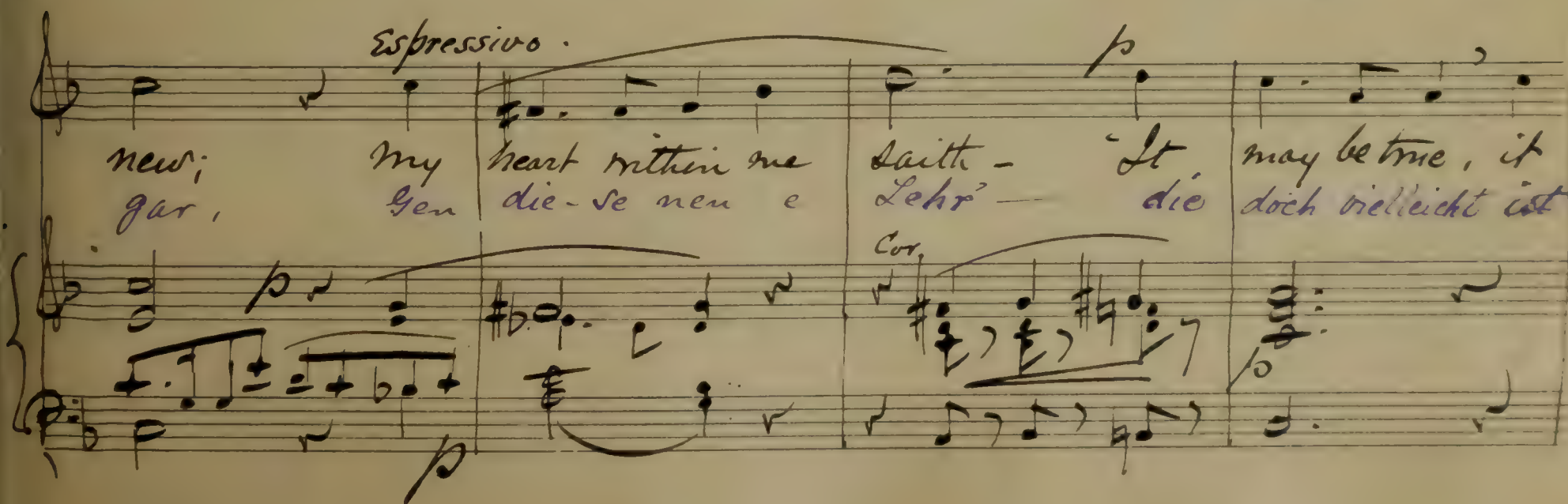
heart!  
Herz!

Trained in the an - cient faith my father scorns - the  
Streng ist mein al - ter Vater, und hegt Veracht - ung



*Espressivo.*

new; My heart within me saith - It may be true, it  
gar, Gen die - se neu e Lehr' - die doch vielleicht ist





may mine be true! My love I must con- ceal. o  
 wahr, — ja, wahr! Des- halb muss ich ver- hehl- en die

may kind Heav'n re-veal — The path I must fear — due! Be-  
 Schmerzen die mich quälen, Wo hin führt wohl mein Pfad? Ge-

gone, ye fears! be-gone, ye fears! Awake, my heart, to Song!  
 mug, mein Herz! ge-mug der Pein! Stimmt an ein fröh-lich Lied!

cres.

ad lib. rit.

to joy — our morning song!  
 ein fröh-lich Morgenlied!

Allegro ma non troppo.

Corn. bcc  
 p/p

mf







Share!  
dir!

Poco meno mosso

Ritard. ....

And if today a shade of  
Und wenn mitun-ter träge

dim.

*sf* *p*

Torrow, with dark-ning care oppress thy breast, Ah.  
Sorg-en, ver-dunk-eln deinen heitren Sinn, O

heart, be firm, per-chance, — per-chance the mor-row, Shall  
Herz — bleib fest! es dämm-ert schon der Morg-en, Bald



end. thy grief, and make thee blest - Be firm - then O my  
fliegt die dunkle Nacht da-hin! So bleib - le fest me-

Cor.

Allegro.

heart! O heart be firm! Then wake! then  
Herz! so bleib - e fest! Wach auf! wach

wake! A - wake - my heart, awake! awake! A -  
auf! Wach auf - mein Herz, nicht mehr geweint! Stimmt

wake - in joyous, joyous morning song, All Na - ture smiles, and  
an, - stimmt an das Lied der Frühlingszeit, Es lacht die Welt, die



Earth is fair, all Na-ture smiles, and Earth is fair — Pre-  
 Son-ne scheint, es lacht die Welt, die Son-ne scheint, ver-

*poco rit.*

sa — ging happiness, pre — sa — ging happiness which thou wilt share, — which thou wilt  
 sprech — end Seligkeit, ver — sprech — end Seligkeit, versprechend Se — lig-keit 34

*poco stringendo*

share. A- wake! my heart, a- wake! my  
 dir. Er- wach' mein Herz, erwach'! Er-

*poco stringendo*

heart — — — — — a- wake! awake! my  
 wach' — — — — — mein Herz! erwach' — er-

Pea.



heart — my heart!  
wach'! — or wach'!

She retires toward the banks of the lake.  
Sie zieht sich nach dem Hintergrund zurück.

Enter Marcus, unperceived by Karah -  
Marcus, von Karah ungesehen tritt jetzt auf.

poco a poco più lento.

Recit. Marcus.      Scene II. (Marcus and Karah.)

There stands she - in her beauty all a-glow! —      What a rich bloom doth  
Dort steht sie! welche Glut mein Herz erfasst! —      Ach, wie so schön die



95.

flush her tender cheek:  
 Wangen ihr erglühn!  
 Let me be prudent and my Zeal restrain,  
 meine Bewerbung soll umsonst nicht sein -

Else shall I never gain That which I seek. Let cunning guide my speech, So  
 Dass wäre Höllen-pein; Herz, bleibe Kühn! Durch Schlaueit und Verstand ge-

*Tempo Moderato.*

may I sooner reach Mine object here; With craft - y words entwine Her  
 winn' ich wohl die Hand der schönen Maid. Könnt tödt - en den Le - ga - tew

heart, ich! and undermine the lover whom I fear; Accept my  
 Verhasster Nebenbuhler, hüt - e dich! Sei mir ge-

*Karah perceives Marcella*  
*Karah entdeckt M.*



Karah.

(bluntly.)

(aside)

greetings, fairest  
grüsst, O schönste

maid!  
Maid!

What wouldst thou here? Why should I this man  
Was wollt' Ihr hier? Was suchet der von

*p*

*colla voce*

*Pea.* \*

Marcus.

Thy father would I see, but not in haste,  
Gesucht zu sprechen hat Eur Vater mich.

*fear?*  
*mir?*

*p* *à Tempo.*

*Nor*  
*Je-*

would the chance I idly waste To kiss — in reverence the hand of  
doch einst weilen hier steh' ich, mit Ehrfurcht bittend dass ich je-ne Hand darf

*p*

Karah.

Ah, cease! Such flat'ry counts for  
Hört auf! so eitel bin ich

Gor-ga, fair... est in the land!  
Küssen, Schönste in dem Land!

*colla voce.*

*Pea.* \*



97 Karah.

naught! Hast thou new tidings from the ci-ty brought?  
 nicht! Gibt es was Neues das die Stadt be-spricht?

*pp*

*Poco Vivace:*

Marcus.

Strange question this to ask of me! 'Tis  
 Ei! wollt' Ihr dessen mich be-fragen! An

I - that would have asked - - - of thee.  
 Euch wollt' ich die Frag - - - e wa-gen!

*poco ritard.*

(significantly)  
 (mit Nachdruck.)

Tempo Moderato.

Thou knowst the le-gate of the Emp'ror  
 Ihr kennt persönlich den von Rom ge-



(Verlegen, dann Sarkastisch.)  
Karah. (hesitating, then sarcastically.)

98

well? Yes! yes! perchance of him a story thou wouldst  
sundt? Ja! ja! warum wird seinen Namen jetzt ge-

Marcus.

Karah. (aufgebracht)  
(indignantly)

tell! And Constantine hath not sought thee? How dardest thou thus  
nannst? Und Constantin besucht Euch nicht? Das Recht zu fragen

Marcus.

Karah.

question me! For-give! but has he sought this spot? If thou  
habt Ihr nicht! Ver-zeih! doch sag die Wahrheit mir! Wenn Ihr

Marcus.

must know - Thus far I've seen him not. O treach-er-y most  
wissen müsst - So kam er noch nicht hier. O Hochverrath ge-



*Poco Agitato* *Karah.* (*excitedly*) (*aufgeregt.*)

base! Neg-lect most wonderful! What saidest thou! was  
 mein! O Nie der Trächtigkeit! Was sagtet Ihr? war

*Poco Agitato.*

*Marcus.*

"Treachery" the word? A-las! 'tis true! Thou hast correctly heard. For  
 "Hochverrath" das Wort? 'sist wahr! 'sist wahr! ich war ja selber dort. Dass

*Ped.*

give that I disturb thy peace of mind, Believe my words, I would not be un-  
 ich solch' Nachricht bringe schmerzt mich sehr, Doch glaubet mir - berichten kann ich

*poco cres.*

*Ped.*

kind; But what my tongue relates is all too sure -  
 mehr, Und was ich Euch erzähle bleibt wahr

*Ped.*



*Karah.*

Tho' like the surgeon's knife it wounds to cure. Thy words are false!      *100*  
ich spreche nur von dem ich sah. Es ist nicht wahr!      *niemermehr glaub ich*

*Marcus.*      *Karah.*

lieve. My words are true! do not thyself de-cieve! The proofs! the proofs!  
dram! Es ist doch wahr! Ihr kennet nicht den Mann. Beweise! Beweise!

*Wood Wind.*

Quickly come here, and whisper thy base tale... in mine attentive  
Schuldet Ihr mir! die lügenhafte Mär! sollt Ihr mir flüstern

*Marcus.*      *(Tuttränlich.)*      *(Confidentially)*

ear.      He      seek - eth to decieve thee,  
hier.      Er      möch - te dich betrügen, das

*Larghetto Espressivo.*

*Corn. Str.*



Knew — it long ago, Three days thou hast not seen him, The reason I will show. Last  
 wusste ich lange schon, Wenn Ihr die Wahrheit höret, begreift Ihr seinen Hohn. Spaz-

*e dolce.*  
 night — I passed a garden Hard by the city-gate, There saw I him, thy lover, The  
 ier — end gestern Abend, dort wo der Wall hoch steht, Traf ich den Herrn Gesandten — die

*p dolce.*

*cres.*  
 hour — already late. With him therewalked a maiden, His arm around her waist, In  
 Stund — e war schon spät, Bei ihm da sass ein Mädchen, und Er — im Lauben-nest — mit

*p subito.*

*Ped.* *tr.*

*f accel.*  
 Tender conversation, He held her firm embraced! 'Tis false! 'tis false!  
 Zärtlich Liebeständeln, hielt sie umschlungen fest! Es ist nicht wahr!

*Karah.*

*sf.*



## Marcus.

(für sich)  
(aside)

Oh, can the tale be true!  
Ach, könnt' es möglich sein?

With mine own eyes I saw what I de-  
Mit eignen Aug' gesehen hab' ich das

Karah. *a piacere.*

clare to you!  
Stell-dich ein!

(aside) Three days! no word! is this indeed the  
(für sich) Drei Tage! nicht ein Wort! steh' ich verlass sen

in Tempo

poco accel. Marcus.

end? Ye heavenly powers! will ye not swift befriend? Not on-ly  
hier? ihr himmlischen Mächte, wendet das Schicksal mir! Einstweil' ich

A

heav'nly powers but mortals too  
Sterb-licher, steh' gern be-reit

Not all are base, believe that  
Zu rächen Euch, bestimmt



am true! — O — cease thy grief!  
nur die Zeit! O sei ge-trost!

Never with unbelieve shouldst thou be wed;  
Nie mit Unglaub' soll Glaube dich ver-ein-en;  
Jetzt

*poco stringendo con passione.*  
Now — must I speak, in words how weak — Of that so long — — — in my  
muss — es heraus, ich halt's nicht aus — die bittere Pein — die mich

heart concealed, Of that which now must be re-vealed,  
lang gequält, die Hoffnung die mich jetzt be-seelt,



Handwritten musical score for "Kara-hi" by Schubert, Op. 104. The score is for voice and piano. The voice part has lyrics: "Ka-ra-hi! Ka-ra-hi! Ich liebe dich". The piano part features a complex, flowing melody with many beamed notes and a bass line with pedaling markings.

Handwritten musical score for "The Song of the Lark" by Schubert. The score is written on two staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The tempo markings are "Poco Tiento", "Vivace", and "Kerach". The lyrics are in German and English. The score is dated "July 5".

*Three!*  
*dich!*

*Now 'tis said!*  
*ich hab's gesagt!*

*Ha! can it be? thou*  
*Ha! hör' ich recht? Ihr*

July 5.

lovest me! away!  
liebt mich! Hinweg!

Thy father would assent; He knows my good intent, While  
Dein Vater hat mich gern, so bleibe mir nicht fern, Nicht

*I to Thee aspire With passionate desire, Be mine! be mine!*  
*stillen kann ich mehr die wachsende Begehr, O Sag - et m'ir -*

Cro.



*(Mit Entrüstung.)*  
*(with indignation.)*

Karah.

Say — thoult be mine. By this I well percieve That  
Sag' — "ich bin dein"! Jetzt Seh' ich deutlich ein durch

*rit.* *à Tempo* *anf*

Thou dost me decieve With treach-er-ous art, But were the story true  
welch-e List gemein Ihr Sieg — en wollt! Verdient Eur' Liebespein, Ver

*pac. rit.*

Neu — er would I on you be — stow — my heart. Go! baffled  
acht — ung ganz allein Sei Euch — gezolet. Fort! Hochver

*colla voce*

**B.**

Marcus.

trai — tor, go! Ha! is it so! take care! take care! con  
rath — er, fort! Ha! stehes so! wohlan! wohlan! Nehm

*à Tempo* *molto*



sider — well!  
 Euch in acht  
 I could a sto — ry  
 wenn wegen Constantin Eur Va — ter schöpft Ver —  
 to thy fa — ther

*poco tranquillo*  
 reich Konnt' Ihr  
 tell  
 acht!  
 Riches and honor shall be thine.  
 Noch ist es Zeit Euch zu be sin — nen.  
 Ped.  $\text{b} +$

werd — en durch mein Minnen!  
 to my suit — thou wilt in cline.  
 Karah.  
 Um  
 scorn thy fond pe —  
 sonst ist Eur Ver —  
 accel.  
 Allegro Assai.

ti — tion, In vain has been thy mission, So hear thee is sus —  
 lang — en, ich hör — e Euch mit Bangen, ich lass — e mich nicht



pi-cion, To see is to de-tect. She scorns my fond pe-  
 fangen, Bleibt fern, Ihr Schurke, nur! Um-sonst ist mein Ver-

## Karah.

A-way! Hin-weg!  
 ti-tion, In vain has been my mis-sion, Whence  
 langen, Sie hört mich an mit Bang-en, Sie

I scorn, I scorn thy false pe-ti-  
 Um-sonst umsonst ist Eur' Verlang-  
 came her swift sus-pi-cion, She heard but to re-  
 lässt sich gar nicht fang-en, Ver-acht-ung Zollt Sie



ion! A-way! it is my pleasure! In vain thy crafty  
 en! Hin-weg! nicht näher Schreiten! Die Lie-be soll mich  
 ject! Re-venge! 'twill be a pleasure To  
 mir! Zur Rach-e will ich schreiten, and

meas-ure, True — to mine own heart's treas-ure, Ah!  
 leit-en, ich harre auf bess'ren Zeiten, Ah!  
 plan — a craftier meas-ure,  
 Schling-e vor-be-reit en, I yet will win this treas-  
 Bald kommen trübe Zeit

his faith I'll ne'er — sus-pect, his faith, his  
 das Glück ent-geht mir nicht, das Glück, das  
 — ure, By ways — she'll not suspect, by ways  
 en, und mir — entgeht sie nicht, und mir



faith I'll ne'er suspect, his faith  
 Glück ent-geht mir nicht, ent-geht  
 she'll not suspect, by ways  
 ent-geht sie nicht, ent-geht

his faith I'll ne'er suspect  
 ent-geht, entgeht mir nicht!  
 A way! A-  
 Hinweg! hin-  
 Revenge!  
 Hinweg!  
 by ways she'll not de- tect!  
 ja! mir entgeht sie nicht!

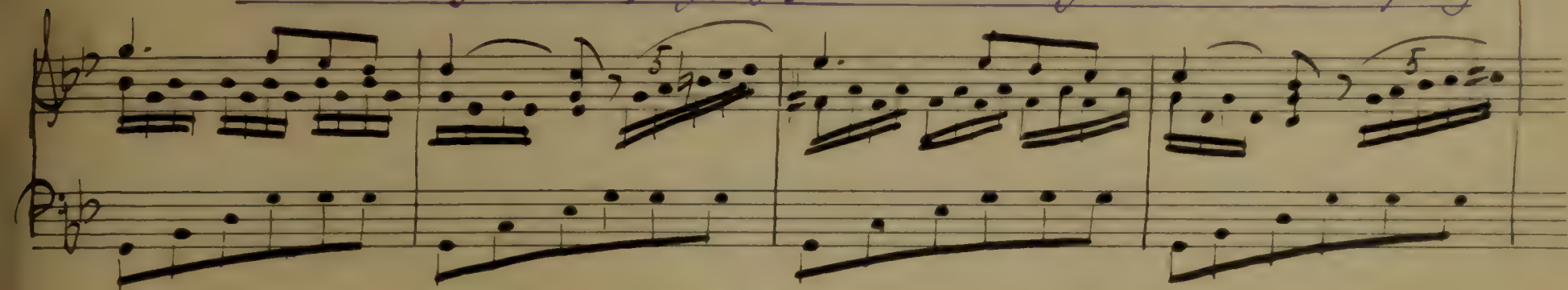
way! a-way! a-way!  
 weg! hin- weg! hin- weg!  
 Revenge! a-way!  
 hinweg! hin- weg!  
 a-way!  
 hin- weg!  
 5

Fixit Gorga.

Gorga ab.

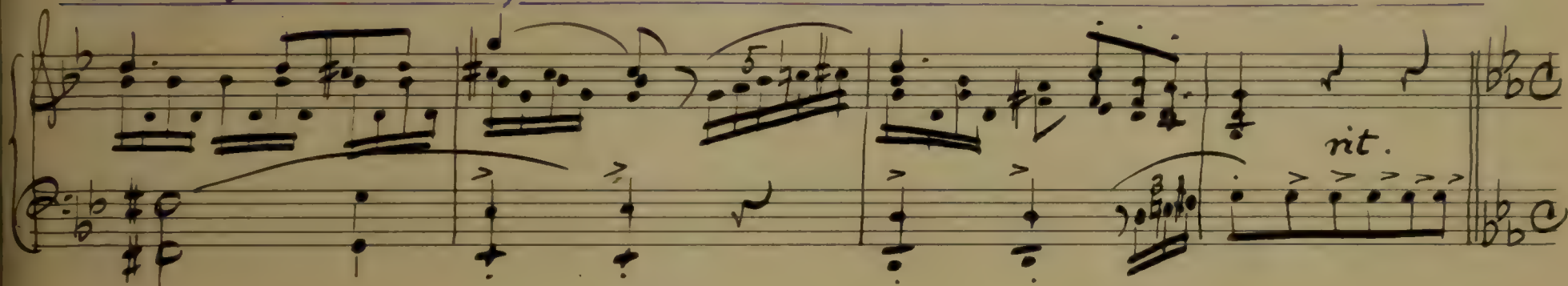


Marcus. moves in great excitement towards the background. At  
Marcus, in grosser Aufregung, geht dem Hintergrunde zu. Mit Anfang



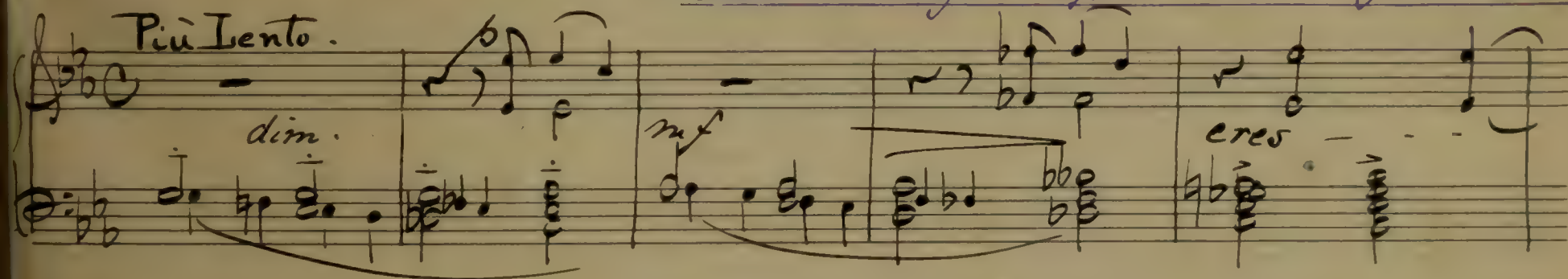
The beginning of Scene III he suddenly pauses as if considering some plan.

der 3ten Scene bleibt er plötzlich stehen, und scheint über etwas nachzudenken.

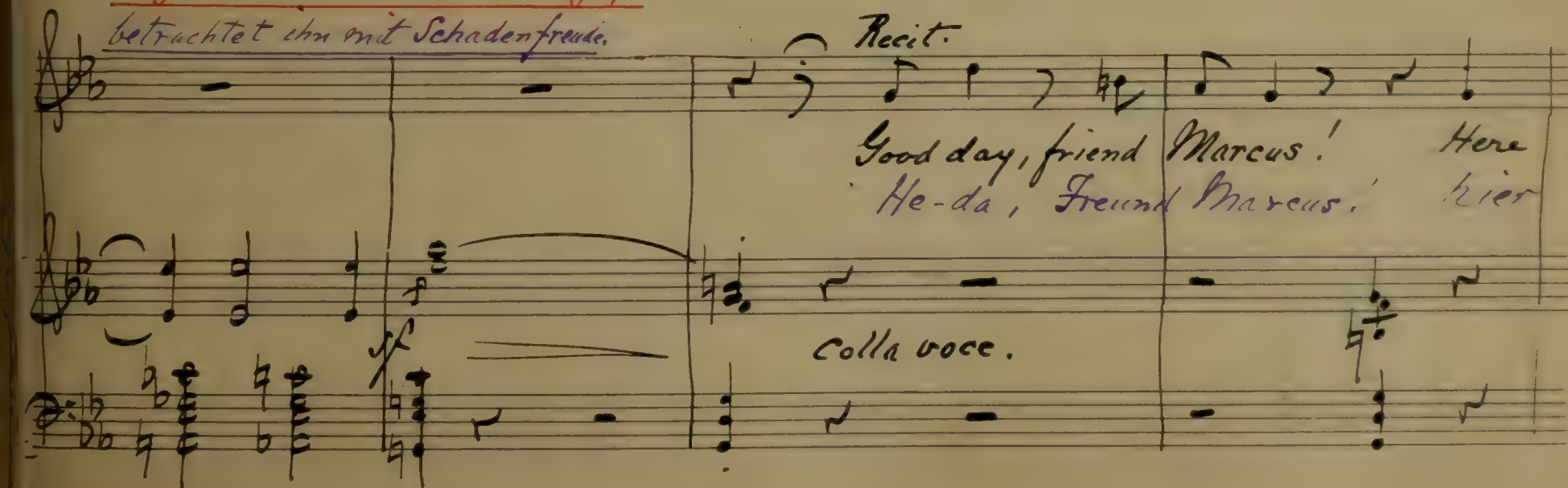


### Scene III. (Saku - Marcus.)

Saku enters quietly unseen by Marcus. She  
Saku tritt langsam auf, von Marcus ungesehen. Sie



regards him with malicious joy.  
betrachtet ihn mit Schadenfreude.

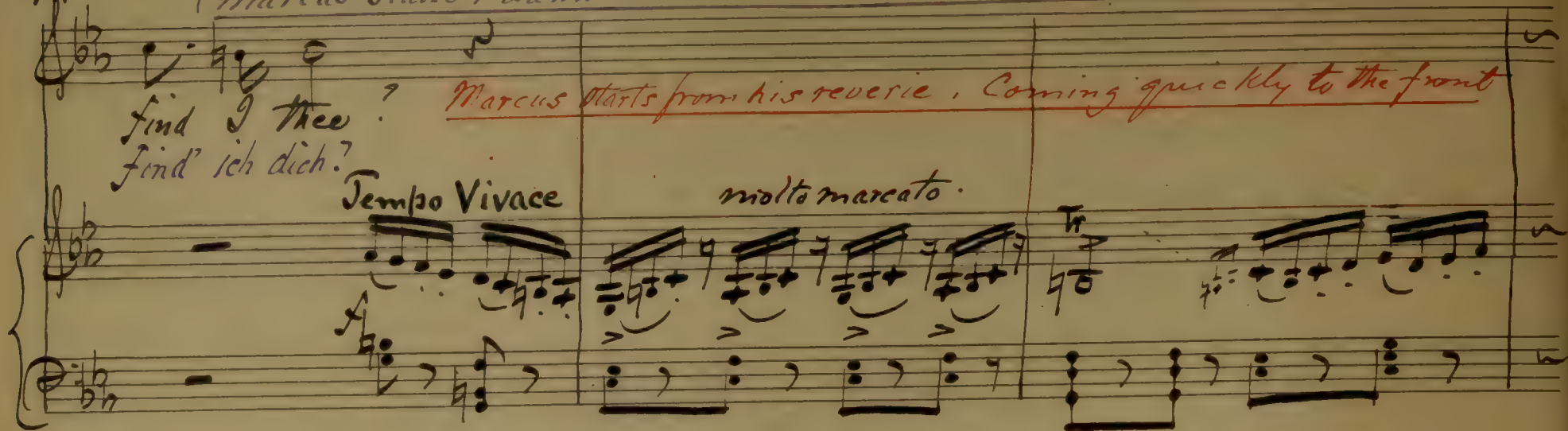




III. (marcus stutzt, dann kommt er schnell nach dem Vordergrunde zu, und

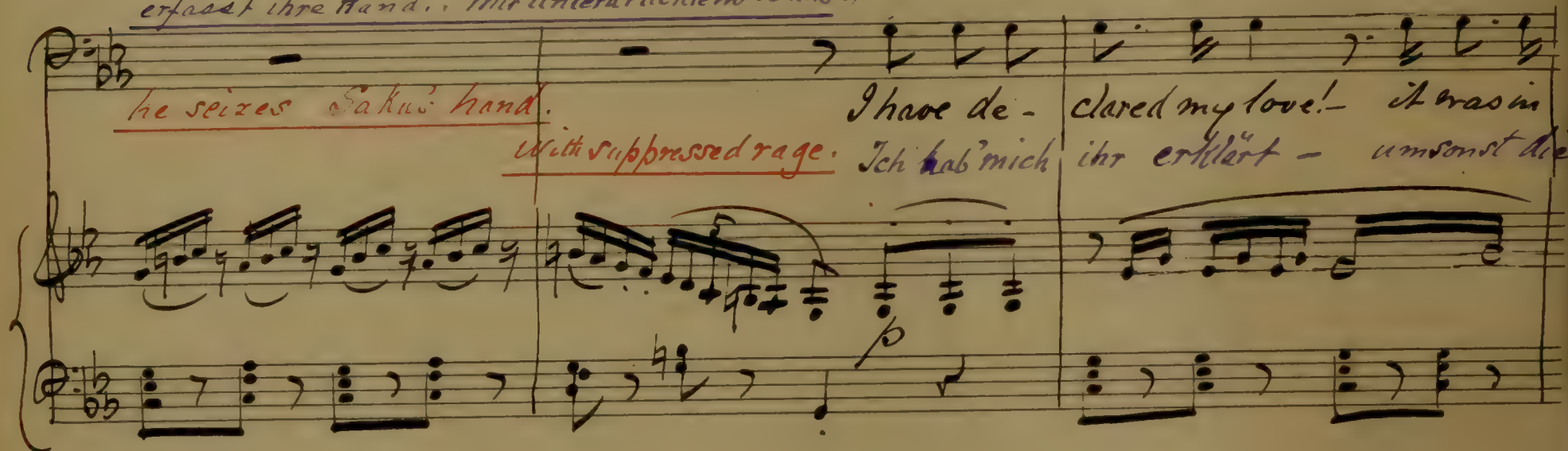
find I thee? Marcus starts from his reverie, coming quickly to the front  
find' ich dich?

*Tempo Vivace* *molto marcato.*



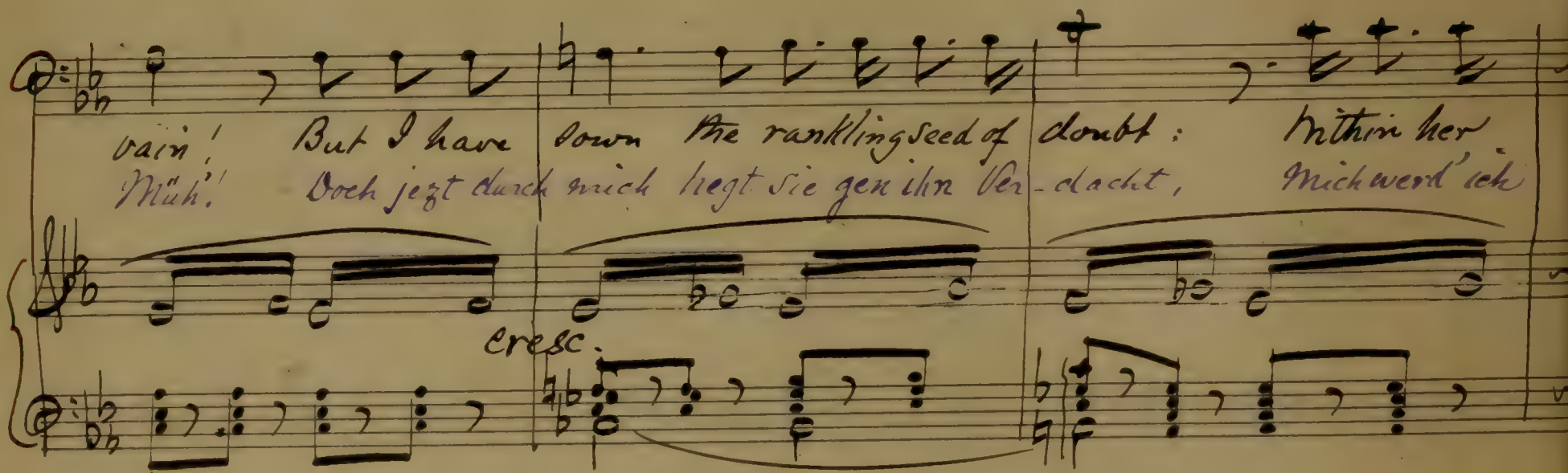
erfasst ihre Hand. Mit unterdrücktem Wuth.

he seizes Sakur's hand. I have de- clared my love! - it was in  
With suppressed rage. Ich hab' mich ihr erklärt - umsonst die



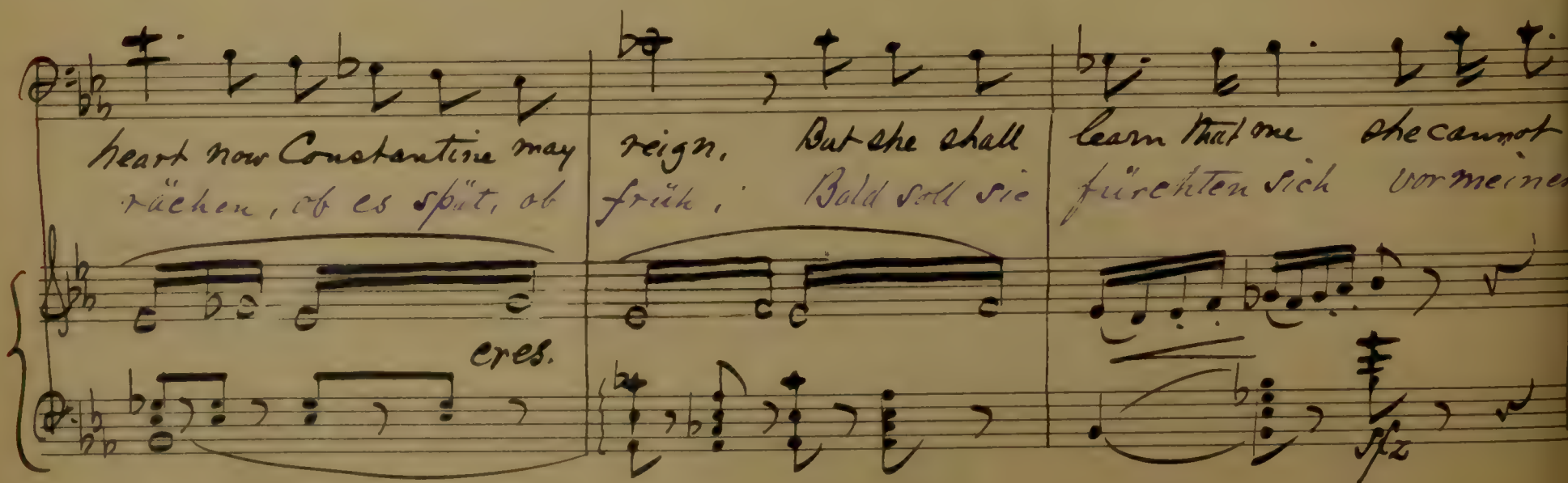
vain! But I have sown the rankling seed of doubt: Within her  
Müh! Doch jetzt durch mich hegt sie gegen ihn Ver- dacht, Mich werd' ich

*cresc.*



heart now Constantine may reign. But she shall learn that one she cannot  
rächen, ob es spät, ob früh: Bald soll sie fürchten sich vor meiner

*cres.*





Tempo Saku. 112

scout! Macht! Thou must assist me with the other plan! Thou wouldst not  
 Ich muß dir helfen mit dem andern Plan! Doch nicht ver-

*colla voce* *p* *Tempo*

Marcus. Saku.

slay her? No! I'd slay the man! Far better let him live - and  
 tödten! Nein! das trifft den Mann! Viel besser wenn er lebt, und

*poco cresc.*

Marcus.

see his love thy bride! What wouldst thou say? for I must quick de-  
 dein nied Sei - ne Braut! Was ist dein Plan? der sei mir schnell ver-

*p* *colla voce.* *dim.*

Poco Allegretto. Saku marcato (Zutraulich)

side! By the words she has heard, By the doubts thou hast raised, Her  
 traut! Durch die Worte gehört, durch die Zweifel geheut, wird ver-



heart will be stirred, Her mind will be dazed: To her faith she will turn. She will long for the shrine, Her  
 wirret ihr' Sinn, ihr Herz wird erregt: nach dem Tempel-gebrauch wird sie Sehnen sich sehr, geht

Marcus.

*sf*  
 lief to confirm - Then the chance will be thine. She  
 einmal hinein - dann! du kennst dein' Be-gehr! sie

*p* Vivace.

*(ungeduldig)*  
 cannot go there - as thou hast proposed. By the Emprors command - the  
 kann nicht hinein - wie du hast gedacht - auf hohen Befehl - sind die

*mf*

Saku.

doors have been closed. I know that right well, - but 'tis  
 Thür' zuge-macht! Das weiss ich recht wohl! grade

*sf* *p*



that which our plot most surely will aid - - - - -  
das ist es ja dass zum Ziele uns führt -

*Fin  
rie*

*cresc.*

Sure she knows not of the secret way laid 'neath the temple's rear wall! I  
weisst nicht, be-wah' von dem Wege ge-heim dort hinten am Wall. O

*poco cres.*

*Marcus.*

*(interrupting joyfully,  
müdig unterbricht)*

See! I see all! — and canst thou bring her there? I will  
glücklicher Fall! — Du führst sie hin-ein? Meine

*p poco rit.*

*poco rit.*

*Saku.*

*Tempo.*

make it my care: When she hears of the way she surely will go I  
Sorge wird's sein: Kennt sie einmal den Gang recht gern geht sie hin, mit



rall. - - -

Tento.

Marcus.

worship and pray by the path I will show.  
heil'gem Ge-sang. dich zu trösten den Sinn.

*colla voce.*

*I'll meet thee  
Dort werd' ich.*

*Tento.*

yonder - where the gloomy vault doth upward lead toward the shrine.  
warten woder Weg geheim durch dunkle Gänge führt hin-auf.

*Poco Vivace*

*Ped.*

Saku.

This time revenge is sure: 'twill be thy fault if Karah from thee  
Diesmal gelingt es wohl! 's wird deine Schuld wenn wieder Karah

*colla voce.*

Allo. con Brio.

Marcus.

hour shall not be thine.  
dir entschliffen sollt.

*Allo. con Brio*

*I'll swift a-  
Jetzt schnell hin.*



Now haste a-way, --- --  
Jetzt schnell hinweg, --- --

nor linger here, --- --  
Kein Zögern mehr, --- --

Thou wilt succeed, there's  
Es wird schon geh'n, Be-

way! --- --  
weg! --- --

nor linger here, We shall succeed, There's naught --- -- to  
Kein Zögern mehr, Es wird schon geh'n, Be-eil' --- -- dich

naught to fear;  
eil' dich sehr!

O haste away, --- --  
Jetzt schnell hinweg --- --

nor linger here --- --  
Kein Zögern mehr --- --

fear --- --  
sehr! --- --

Then haste a-way, --- --  
Also hin- weg! --- --

nor linger here --- -- we will suc-  
Kein Zögern mehr, Es wird schon

Thou wilt suc-ceed --- --  
Es wird schon geh'n --- --

There's naught to fear,  
Be-eil' dich sehr!

If Thou Succeed --- --  
Wenn ihm der schlaue --- --

ceed, There's naught to fear,  
geh'n, Be-eil' dich sehr!

What joy our eun --- --  
Welch Freude wenn --- --

ning to com-  
der Plange



in thy design, ---  
 e Plan ge-singt -

What joy, what joy --- shall then be mine!  
 Welch Freude mir ent-ge-gen winkt!

mine. Soon Gorga, soon shalt thou --- be mine! Then haste a-  
 lings, O Glück, das mir ent-ge-gen winkt! Drum schnell hin-

Then haste a-way ---  
 Drum schnell hin-~~weg~~!

aye! haste a-way!  
 d'rum schnell hinweg!

aye! haste away! a-  
 ja! schnell hinweg! hin

away, --- nor linger here, --- we shall suc-ceed, --- There's naught to  
 weg, --- Kein Zögern mehr, --- Es wird schon geh'n --- Be-eil dich

Poco Stringendo

way!  
 weg!

Ere  
 Die

sets  
 Stund'

to-mor-rows  
 der Rach-

sun-  
 nacht!

Shall  
 Bald

fear!  
 sehr!

Ere  
 Die

sets  
 Stund'

to-mor-rows  
 der Rach-

sun-  
 nacht!

Shall  
 Bald

Poco Stringendo.

*fp*



vic - to ry be won! A - way! - away! - a - hin  
 wird vollbracht die That! Hin - weg! - hin - weg! - hin

vic - to - ry be won! A way! A -  
 wird vollbracht die That! hinweg! - hin

way! weg! (Marcus ab.) bleibt.  
 Exit Marcus. Saku remains.

way! weg!

*Tento*

*Tento.*

(langsam doch siegesgewiss.)

Morgen - beim Untergang der Sonne, ist sie ent - ehrt; Ach, - welche

Saku (slow but triumphantly.)

morrow ere slow descends the sun, The deed will be done, and my revenge be

*pp*



119. Allegro.

She retires towards the back ground.  
Sie zieht sich nach dem Hintergrunde zurück.

won! - - - - - me!

gves - - - - -

poco rall.

gui - - - - -

Scene IV.

Enter, in conversation, Porphyrius and Karnis, coming thro' the door of the villa.

Im eifrigen Gespräche, aus der Thüre der Villa kommend, treten jetzt Porphyrius und Karnis auf.

Porphyrius

The plan is well contrived; but now a truce to  
 Der Plan ist klug erdacht; doch jetzt genug des

Poco Moderato.

mf

Er erblickt Saku) (Perceiving Saku.)

care. Ho, there! Thou. Sa-ku! bring wine! the rich Falernian! For  
 Sinnens. He-da! du. Saku! bring Wein, den alten Lesbian! Ein

(Zu Karnis)  
 (To Karnis)



Fixit Saba. *Waiting till they walk to and fro in the garden.*

*Sinken ab. Einscheiden gegen Karnis u. Porphy. auf und ab im Garten.*

120.

gods a fit li-ba-tion, For men — an in-spi-ra-tion. Bring wine! —  
götter würd'ges Labsal! uns — eine Tröst im Trüb sal. bring Wein!

Karnis.

Thanks to the gods — and thee, noble Por-phyrius, that for the  
Dank sei den Göttern und auch dir, edler Porphyrius, Dass in den

last few days, nor eyes nor ears — have been of-fended by the Christian  
letzten Tagen zugleich mein Aug' u. mein Gehör — mit christlich Treiben ward ver-

herd.  
schont.

Here is Se-ra-pis honored as of yore: No  
Hier wird, wie sonst, Se-ra-pis hoch verehrt. Kein



121 Recit.

Sound of chanting Psalm, or Roman ceremonial — hath our sweet intercourse the  
 Laut vom römischen Psalm, und Ritus uns befremd-lich — hat die Zusammenkunft der

*colla voce.* *poco cres.* *p*

Porph.

while disturbed. *weil gestört.* Welcome, right welcome art thou, worthy priest, With whom I  
 Herzlich willkommen bist du, würd'ger Mann! mit dir darf

*p*

Recit.

too can freely speak my mind. This very night I've hither call'd a chosen  
 red-en ich wie spricht das Herz! Auf heute Nacht sind herbestellt die Aus-er

*colla voce.*

Tempo.

Saku reenters with her maidens. They bring.  
Saku kommt wieder mit ihren Mädchen. Sie

band, true to the ancient faith. With them will we discuss how  
 wählen die uns noch fest bei stehn. Be-sprechen werden wir ob

*Tempo* *cres.*



fruit and wine in richly ornate, lead vessels. During arrangement of table K. continues.  
bringen Obst und Wein in reich geschmückten Gefäßen. Während Deckung des Tisches fährt K. fort.

best we may evade this fatal edict, and our rights maintain.  
möglich sei dem Edict zu entgehen das uns arg be- droht.

*Karnis.*

**A.** Vain — is the edict, vain. Recall the ancient prophecy:  
Hab — keine Angst, mein Freund! denk an den alten Spruch:

*mf*

*Poco Maestoso.*

"Nev — er shall wane Serâpis' power, un-less — in some illfated  
"Nie — Kommt zu End' Serâpis' Macht — bis — in verhängnissvoller

hour, — A virgin's blood — the altar stain". Ne'er can such  
Nacht, beflecket der Al- tar — von Jungfernblut steht da — Nie wird eine

*accel.*

*Poco Accel.*

*gves.*



deed profane accur: se-râ-pis rules - for age!  
solche That vollbracht! auf e-wig herrschet seit ne Macht!

(pointing at statues in garden.)

Poco Tranquillo. (auf die Statuen im Garten hindeutend.)

But see, how bright the sunshine on the marble falls  
Doch seht! wie schön im Sonnenlicht der Marmor glänzt.

the Earth smiles recog  
in freudig-ern Er

*espressivo.*

Porphyrius.

O hate-ful faith - - - that would de  
Ver-has-s-ter Glaub' - - - der hier nichts

niton, and is glad!  
Kenntniss and is lüchelt die Welt!

O hateful faith - that sees no  
Verhasster Glaub-e der hier nichts

*poco cresc.*

*ff*



Destroy, — destroy the em-blems of the gods.  
 Schön — es sieht, Nicht wahr, — verhasster Glaub'!

beauty here, and would destroy, destroy such emblems of the gods.  
 Schönes sieht, und möchte gar zerstören wenn — er könnte!

auf

The table being now arranged servants retire to background.

Der Tisch ist jetzt bedeckt: die Dienerschaft zieht sich in ach dem Hintergrund zurück.

Porph.

Come, sit we down, and rest awhile from care,  
 Komm, setz' dich hin, — und ohne Sorg' einstweil!

Thou, Saku,  
 Du, Saku,

p

sf

(Exit Saku.)

Saku ab.

(to Karnis.)

(zu Karnis.)

haste to call my child!  
 Rufe mir mein Kind.

sf

Light — of mine eyes is  
 Licht — meiner Augen ist



*They fill their goblets - Porph. follows.  
sie füllen ihre Pokale: dann pfeift er*

she!  
sie!

Karnis.

On her may grief ne'er fall.  
Fern bleib' das Unglück ihr.

*by Karnis, pours a libation upon the ground.  
und nach ihm Karnis eine Libation auf den Boden.*

To thee kindly Ce-res, boun-tiful Giver, I  
Zu Dir, holder Ce-res, Karnis Göt-tin der Ernte sei

R.H.  
L.H.  
Dolce  
mf



*pour!*  
*Ehr!*

To thee, regal Se-  
zu Dir, Könige der Gott-ern, Se-

*mf*

King of the gods, I pour!  
ra-pis, sei Preis und *Ehr!*

*Poco Vivace.*

*mf*

*Finter Karah with Saku.*  
*Karah Saku auf: Saku*

*At first the former glances nervously around. Saku watches her stealthily.*  
*Sieht sich erstere ängstlich um. Saku beobachtet die lauend.*

*Porph. affetuoso.*

Fair daughter  
Lieb Tochter

*Karah.* *Porph.*

mine! My fa-ther dear? To enter-tain us have I called you  
mein! Ja. hier bin ich! Der Freude halber liess ich rufen



here; With Herse sing the lay to Ceres, the di-vine. To Ceres who hath  
 dich: mit Herse singet uns das Lied zu Ceres' Preis, und uns zugleich von

*Karnis*  
 blessed the grape and vine? O joy, that now without a thought of  
 eur-er Kunst be-weis. O Glück! dass jetzt, ohne gestört — zu

*Tempo*  
*mf* *colla voce* *mp*

fear. The songs endeared of old in safety we may hear.  
 Sein, des schönen alten Lied's wird dürfen uns er-freu'n.

## Scene V.

## Ode to Ceres.

*Allegro. Vivace.*

*cres* *cen-* *do* *rallent.* *dim.*



Handwritten musical score for the first system. The piano part is in the left hand, and the arpeggio part is in the right hand. The tempo is marked *Andante quasi Allegretto*. The key signature is B-flat major (two flats). The time signature is 6/8. The arpeggio part is marked *Arpa.* and *ad lib.*. The piano part is marked *Ped.* and *rall.*.

*Andante quasi Allegretto. ♩ =*

*Karak.*

*Saku.*

Ce-res, thou god-dess Kind, fair  
 Dir, Ceres, Göttinn hol, die

Corn

*Sempre Ped.*

daughter of Kronos the mighty, Raise we to thee our  
 Tochter des mächtigen Kro-nos, heben wir froh das

migh-ty, the migh-ty,  
 mächtig- en Kronos



lay, with gladness our voices u- ni- ting.  
 Lied, mit Freude die Stimmen ver- ein- end.

lay - with gladness, with Freude die Stimmen ver- ein- end.  
 Lied, mit Freude, mit

Ped.

Sis-ter of Zeus art thou, and high - midst Im-  
 Schwester des Zeus bist du, und hoch - ü-ber

Sis-ter of Zeus art thou and  
 Schwester des Zeus bist du, und

mortals thou throneest, Mother of Earth - Thou art called, - Be-  
 Menschen du throneest; Mutter der Erde bist du genannt, ge-

high - midst Immortals thou throne - - - est, O Mother be- loved by  
 hoch über Menschen du thron - - - est, O Mutter ge- liebt vom



loved by the husbandman  
liebt von dem redlichen

toil- ing.  
Pflüg er.

husbandman toil - - -  
redlichen Pflüg - - -

ing.  
er.

Porphyrius.

Safely we trust in thine  
Auf deiner Hülfe ver-

Karnio.

A

mp

We safely trust thine aid, - - - thine aid - - -  
Auf deiner Hülfe fest ver- trau end.

and strive, and strive with sure en-  
nicht scheut - er die mühsame

We safely trust thine aid, - - -  
Auf deiner Hülfe fest

and strive with sure en-  
ver- trauend Scheut er keine

aid, - - -  
trau - - - end -

and strive with assured en- deav - - - or  
nicht scheut er die mühsame Ar - - - beit.

Ped.

Ped.

Ped.

Ped.



deavor, ... Arbeit  
 Vain were labor here didst Thou not send down thy  
 Doch war es umsonst gäbst du nicht zuletzt deinen

deavor, ... Arbeit  
 Vain were labor here didst Thou not send down thy  
 doch war es umsonst gäbst du nicht zuletzt deinen

Vain were our la - bor here, didst Thou not send down thy  
 Doch war sein Streben umsonst gäbst du nicht zuletzt deinen

didst Thou, didst Thou not  
 gäbst du, gäbst du nicht zu-

Ped.

bless - ing. Se - gen.  
 Thou the Cre - a - tive  
 Dein ist die schaffende

bless - ing. Se - gen.  
 Thou the Cre - a - tive Force, ... the  
 Dein ist die schaffende Kraft ... den

Send down thy blessing, thy blessing.  
 letzt deinen Se - gen, den Segen.

Thou the Cre - a - tive  
 Dein ist die schaffende

cres.



Force, the Soil ever fresh-ly re-new-ing, Mak-ing each  
 Kraft, den Grund- und Bo-den er-neu-ernd; dann freut sich

Force - - - the Soil - - - re-new-ing. Making each  
 Kraft - - - den Bo - - - den er-neu-ernd; dann freut sich

Soil ever fresh - - - ly re-new-ing. Making each heart re-  
 Grund und Bo - - - den er-neu-ernd; dann freut sich jed-es

Force, the Soil ever freshly re-new-ing: Making each heart to re-  
 Kraft, den Grund und den Boden er-neu-ernd; Dann freut sich wohl jedes

Ped.

heart re-joice with promise of bounte-ous harv-est.  
 Jed-es Herz mit Hoffnung auf gütig-er Ern-te.

joice - - - with promise of bounte-ous harv-est.  
 Herz - - - mit Hoffnung auf gütig-er Ern-te.

joice, to re-joice,  
 Herz, jedes Herz



Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on aged paper and includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German and Latin. The tempo is marked "Allegretto" and the key signature is B-flat major (two flats). The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The piano accompaniment is written on grand staves (treble and bass clef). The score is handwritten in ink, with some corrections and markings. The lyrics are: "Therefore to thee we raise, O Ce-res. in glad a-do- Desshalb erheb en wir O Ceres. in froher An-". The score is a page from a larger manuscript, with the page number "10" visible in the bottom right corner.

Therefore to thee we raise, O Ce-res. in glad a-do-  
Desshalb erheb en wir O Ceres. in froher An-

B.

Therefore to thee we raise in glad a-do  
Desshalb er-heb-en wir in froher An-

in glad a-do-  
in froher An-

[illegible]



er more will we hon or.  
 mer mehr hoch ver ehr en.

Thee, O Ce  
 Holde Gött

thee will we hon or.  
 dich immer ehr en.

Thee will we hon or.  
 dich immer ehr en.

Thee, O Ce  
 Holde Gött

thee will we ever more hon or. Thee, O Ce  
 dich immer mehr hoch ver ehr en; Holde Gött

res, we hon or, We honor thee ev er, ev er  
 inn, sei gnäd ig! Dich preis en wir auf im mer

res, we hon or, We honor thee ev er, ev er  
 inn, sei gnäd ig! Dich preis en wir auf im mer

res,  
 inn,



more, ... dar. ... for- ev - er more; ... auf im mer dar.

more, ... dar. ... for- ev - er more; ... auf im - mer dar.

*Ped.*

Karnis. Recit.

What joyous memories doth the  
Ach, welch' Erinnerung wird in



lay awake within my heart long  
 mir erweckt durch diese mir bekannten  
 Saddened!  
 Weisen!

Porphyrius. Recit. Tempo.

Let us be happy while we may,  
 Lasset uns heute fröhlich sein,  
 and by the "Harvest Dance" be  
 und durch den "Erntentanz" uns

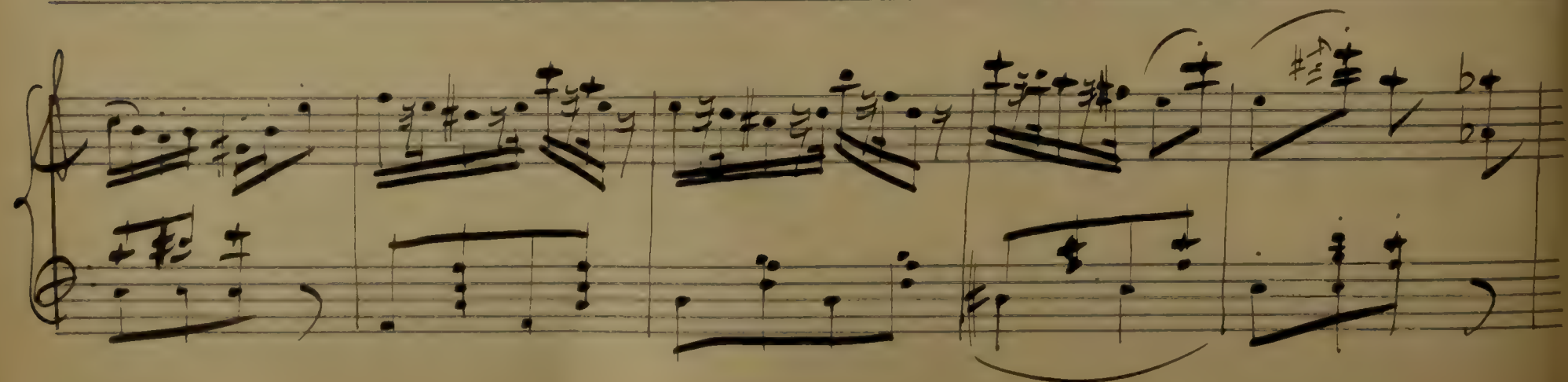
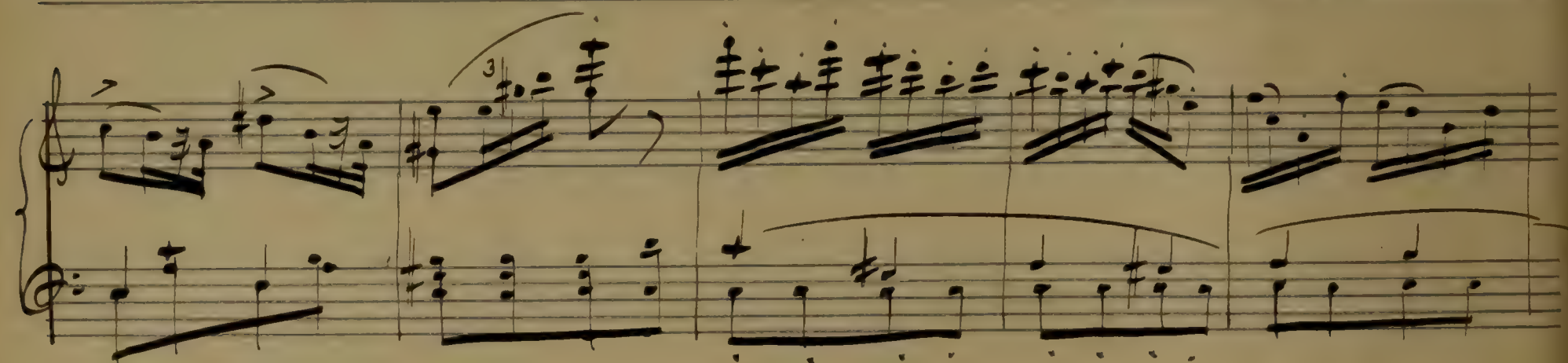
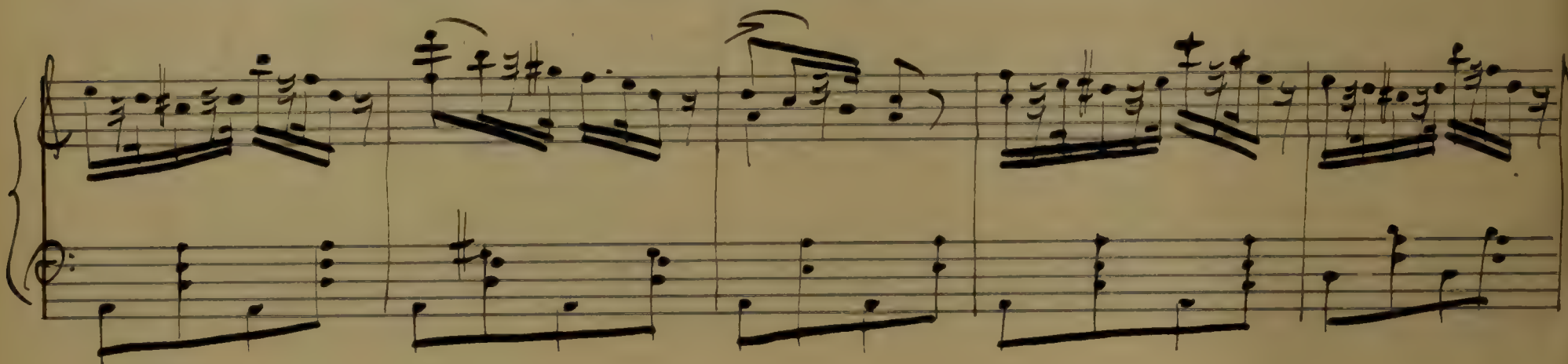
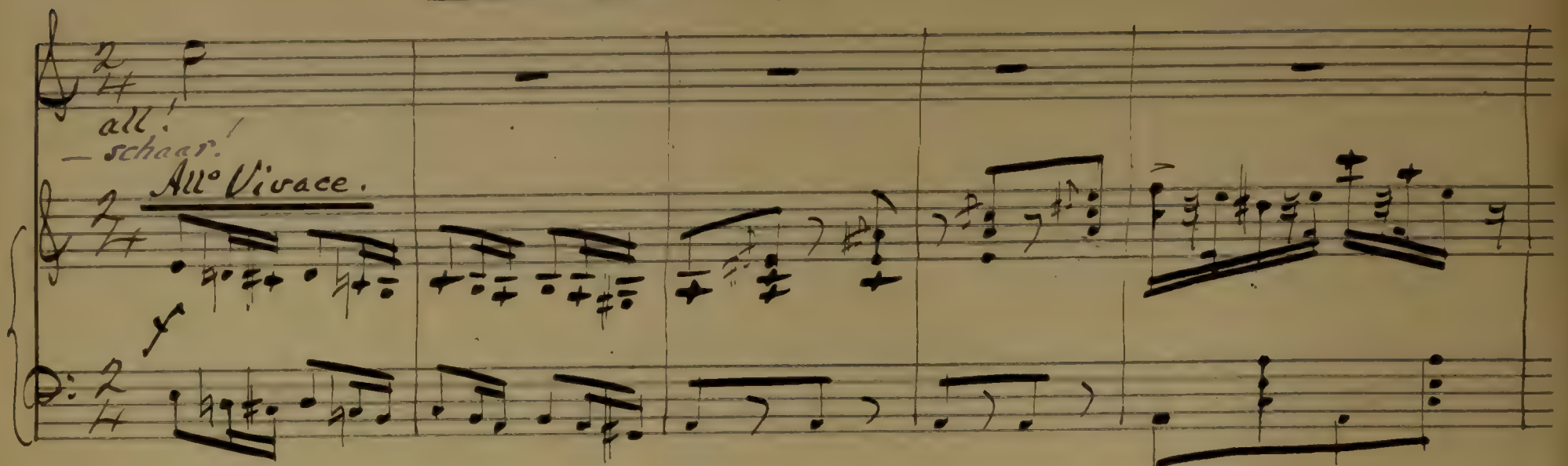
gladdened.  
 freuen

Call here, with speed the dan-cers  
 Schnell ruf' her-bei die Tänz-er



Harvest Dance. (Der Ernte-tanz.)

all!  
- schaar!  
*All<sup>o</sup> Vivace.*





Handwritten musical notation on a grand staff (treble and bass clefs). The music features various note values, including eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation on a grand staff. This system includes some complex passages with beamed sixteenth notes and slurs. A sharp sign is visible in the bass staff.

Handwritten musical notation on a grand staff. The notation continues with various rhythmic patterns and melodic lines. A triplet marking is visible in the treble staff.

Handwritten musical notation on a grand staff. This system shows more complex rhythmic figures, including beamed sixteenth notes and slurs. A sharp sign is present in the treble staff.

Handwritten musical notation on a grand staff. The music features several measures with beamed sixteenth notes and slurs. A sharp sign is visible in the bass staff.

Handwritten musical notation on a grand staff. A red letter 'A' is written above the first measure of the treble staff. The notation includes various note values and rests.

Handwritten musical notation on a grand staff. This system concludes the page with several measures of music, including beamed sixteenth notes and slurs. A sharp sign is visible in the bass staff.



Handwritten musical notation, first system. Treble and bass staves with complex rhythmic patterns and accidentals.

Handwritten musical notation, second system. Treble and bass staves. Includes the handwritten word "sua" above the treble staff.

Handwritten musical notation, third system. Treble and bass staves. Includes the handwritten word "Ped" below the bass staff.

Handwritten musical notation, fourth system. Treble and bass staves. Includes the handwritten word "Tr" above the treble staff.

Handwritten musical notation, fifth system. Treble and bass staves.

Handwritten musical notation, sixth system. Treble and bass staves. Includes the handwritten letter "B" above the treble staff.

Handwritten musical notation, seventh system. Treble and bass staves.



Handwritten musical score, first system. The notation is in treble and bass clefs, featuring complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo. The page number "140." is written in blue ink in the top right corner.

Handwritten musical score, second system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo. The word "cres." is written in red ink below the first measure.

Handwritten musical score, third system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo.

Handwritten musical score, fourth system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo.

Handwritten musical score, fifth system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo. A red "C" is written above the first measure.

Handwritten musical score, sixth system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo.

Handwritten musical score, seventh system. The notation continues with complex chords and melodic lines. A red wavy line above the first measure indicates a tremolo.



Handwritten musical score for the first system, consisting of three staves. The notation includes complex chords, arpeggios, and melodic lines in treble and bass clefs. The key signature has two sharps (F# and C#).

Poco Adagio.

(Pas de deux.)

Handwritten musical score for the second system, consisting of two staves. It begins with a treble clef and a 6/8 time signature. The notation features sustained chords and melodic fragments. A "Ped." marking is visible at the end of the system.

Handwritten musical score for the third system, consisting of two staves. The notation continues with complex harmonic structures and melodic lines. A "Ped." marking is present at the beginning of the system.

Handwritten musical score for the fourth system, consisting of two staves. The notation shows a continuation of the musical themes with various chordal textures.

Handwritten musical score for the fifth system, consisting of two staves. It concludes the piece with sustained chords and melodic lines. Multiple "Ped." markings are visible throughout the system.



Handwritten musical score system 1, featuring complex chordal textures and melodic lines in both staves.

Handwritten musical score system 2, featuring complex chordal textures and melodic lines in both staves. Includes the annotation "Tr um" above the first staff and "mf" below the second staff. A red "D." is written above the second staff. A "Ped." marking is present below the second staff.

Handwritten musical score system 3, featuring complex chordal textures and melodic lines in both staves.

Handwritten musical score system 4, featuring complex chordal textures and melodic lines in both staves.

Handwritten musical score system 5, featuring complex chordal textures and melodic lines in both staves. Includes the annotation "I.H." above the second staff. A red "E" is written above the first staff.

Handwritten musical score system 6, featuring complex chordal textures and melodic lines in both staves. Includes the annotation "R.H." above the first staff.

Handwritten musical score system 7, featuring complex chordal textures and melodic lines in both staves.



143.

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A wavy line above the right hand is labeled "8va".

Handwritten musical score system 2. It continues the piece with similar notation. The left hand has a wavy line labeled "Vc. Cor. Pag." below it.

Handwritten musical score system 3. It features a grand staff. The right hand has a wavy line labeled "Trem." above it. The left hand has a wavy line labeled "Ped." below it.

Handwritten musical score system 4. It continues the piece with similar notation. The right hand has a wavy line labeled "8va" above it.

Handwritten musical score system 5. It continues the piece with similar notation.

Handwritten musical score system 6. It continues the piece with similar notation. The right hand has a wavy line labeled "p." above it.

*Allegro come 1ma*

Handwritten musical score system 7. It features a grand staff. The right hand has a wavy line labeled "G." above it. The left hand has a wavy line labeled "2/4" below it.



Handwritten musical notation on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The notation includes various note values, rests, and slurs. The first measure features a complex melodic line in the treble with many beamed notes. The bass line is simpler, with whole and half notes.

Handwritten musical notation on a grand staff. Measures 6-10. The treble staff continues with complex, often beamed, melodic passages. The bass staff provides a harmonic accompaniment with chords and moving lines.

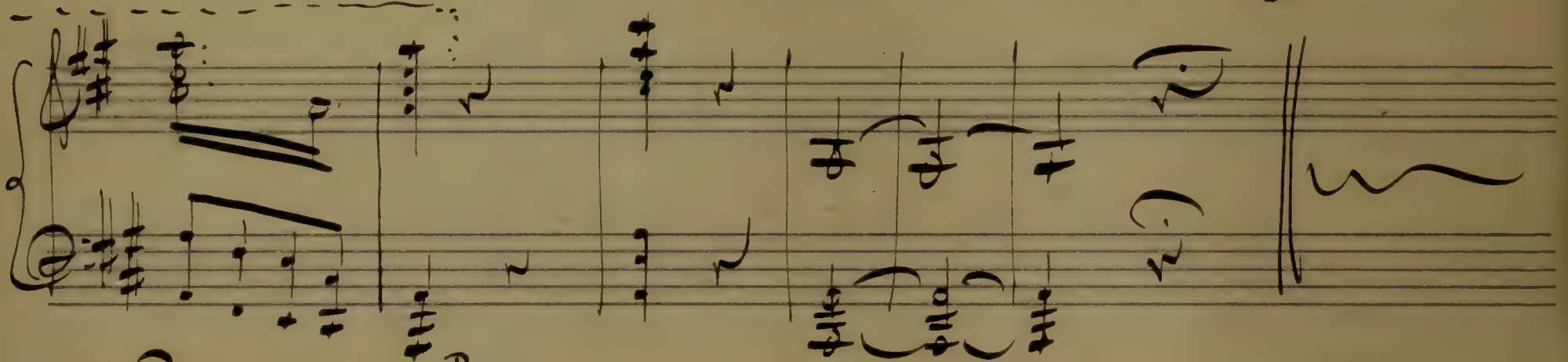
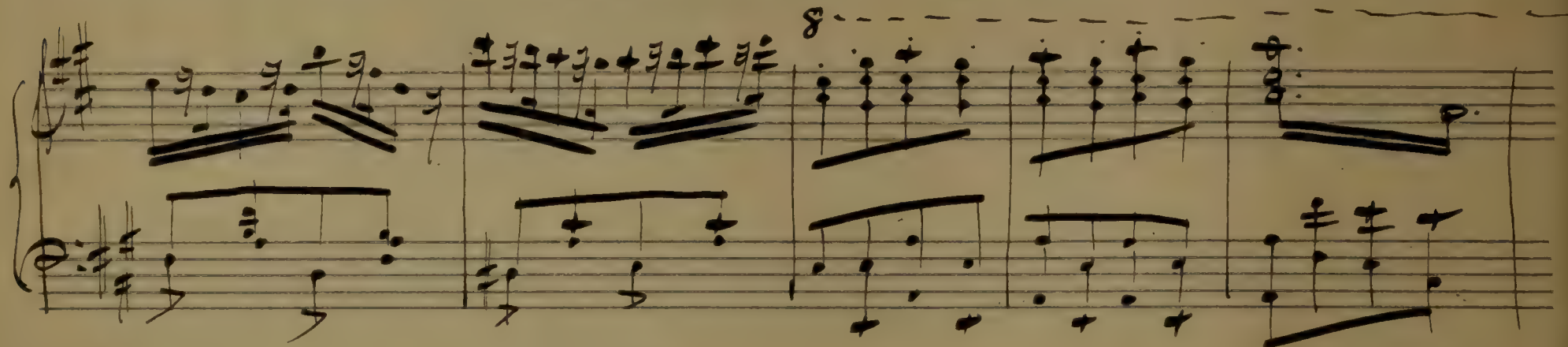
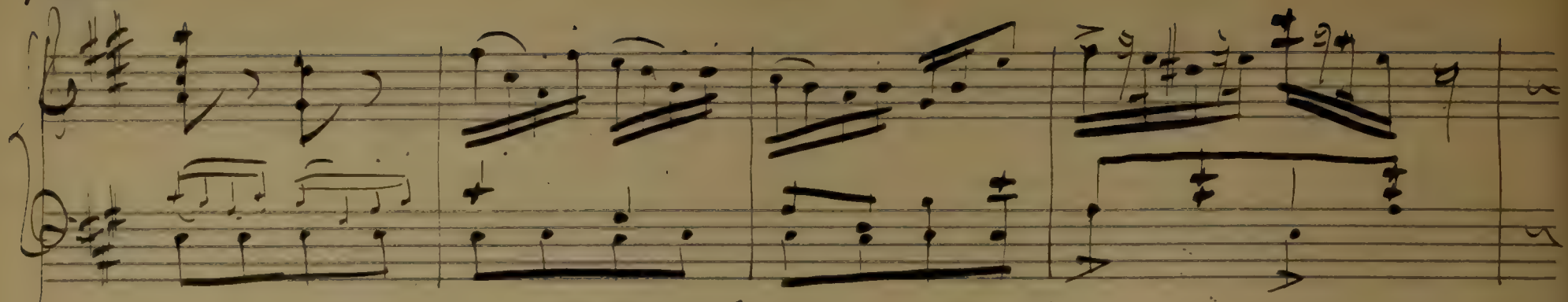
Handwritten musical notation on a grand staff. Measures 11-15. This section shows a change in texture, with more frequent use of chords and rests in the treble staff, while the bass staff remains active with a steady flow of notes.

Handwritten musical notation on a grand staff. Measures 16-20. The notation includes several triplets, indicated by a '3' over the notes. The melodic lines in both staves are more fluid and connected by slurs.

Handwritten musical notation on a grand staff. Measures 21-25. The treble staff features a series of eighth notes, some with accents. The bass staff continues with a complex accompaniment of chords and moving lines.

Handwritten musical notation on a grand staff. Measures 26-30. The final measures of this system show a continuation of the musical themes, with some final chords and melodic fragments. The notation is dense and detailed.





*Porphyrus.* Recit.

And now good friend our footsteps let us wend to rest; for 'twill be late tonight ere will be  
 Wohlan, mein Freund, begeben wir uns jetzt zur Ruh'; es wird ja spät heut' Nacht bis unser

*Porph. and Karnis.*

finished quite, the counsel I have planned.  
 Plan vollbracht, das Einzelne be stimmt.

To rest.  
 Zur Ruh'!

Now swift to  
 jetzt schnell zu



# Scene V.

146.

rest!  
(Ruh!) (Exeunt)  
(Beide ab.)

*It is now nearly dark. Constantine enters  
Es ist jetzt beinahe dunkel. Constantin tritt*

Andante Maestoso corni.

*Er tritt aus dem Hintergrund des Gartens herkommend. Er hat seine Rüstung abgelegt, und*

Poco più moto.

*Allegro*

*perciò legato.*

*ist als kaiserlicher Gesandte  
reich gekleidet*

Constantine,

Die

Night draweth nigh a - pace:  
Nacht Ziehet schnell heran:

*à tempo.*

The city left be-  
die Stadt mit ihren

*recitativo*

hind with all its cares, the dictates of my heart alone I now o-  
Sorg-en hinter mir - den Wünschen meines Herzens nun geb' ich freien



147.

key.  
Lauf.

Here is the spot where once we used to  
Hier ist der Ort der Liebe einst ge

meet, where her stern father's eye up on us could not fall.  
weicht: dort saßen wir versteckt; die ganze Welt vergessen.

*risoluto*  
Wenn fällt Se.  
Wenn fällt Se.

*rapido*, he will not refuse to grant his daughter's hand to me,  
ra-pis - wird ihr Vater mir die Bitte wohl ge-währ - - en.

*meno rall*  
Vic-tor in war, and Emp'-ror's legate here.  
Mir, Sieg-gekrönt, vom Kai-ser hergesandt.

*mf* *rall.*



*The moon begins to rise.*  
(Der Mond geht auf.)

Handwritten musical score for the first system. It features a vocal line with a triplet of eighth notes and a piano accompaniment. The tempo marking *poco accel.* is written above the piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

*Andante Espressivo, ma non troppo lento.*

Handwritten musical score for the second system. It includes a vocal line with the lyrics "Soft — sighs — the eve — ning wind, Warm — is the" and a piano accompaniment. The tempo marking *Andante Espressivo, ma non troppo lento.* is written above the vocal line. The key signature has two flats, and the time signature is 3/4.

Handwritten musical score for the third system. It includes a vocal line with the lyrics "air; duft. Ah, — — — — — dearest, thee to find Be now my" and a piano accompaniment. The tempo marking *Andante Espressivo, ma non troppo lento.* is written above the vocal line. The key signature has two flats, and the time signature is 3/4.

Handwritten musical score for the fourth system. It includes a vocal line with the lyrics "care, — be now — — — — my care. Stars. — — — — from the" and a piano accompaniment. The tempo marking *Andante Espressivo, ma non troppo lento.* is written above the vocal line. The key signature has two flats, and the time signature is 3/4.



vault above, Look down - - - on her I love: Tell - her I'm  
 Him-melsblau auf sie - - - hernieder schau; Sag' ihr dass

here, I'm here a - lone, - I'm here - a - lone.  
 ich bin hier Al-lein, - bin hier - al-lein.

*accel.* *smorz.* *p*

*Con Moto Agitato.*

O time of doubt, O time of pain! Bei  
 O Zeit voll Zweifeln, Angst und Pein! Sei

Still, my heart, thy fears are vain! She loves thee as be-  
 ruh-ig Herz, sie wird doch dein! Sie liebt dich wie zu-



fore. vor. This ab — sence should but plead my cause, Com —  
 Ab wes — end ich so lang von ihr, durch

pelled by stern im — perial laws; what hath dire Fate in store, what  
 Hochbe — fehl ge — zwingen schier, Was steht mir wohl be vor? was

dim. poco rit. hath dire Fate in store? Ah, come, then! ah, come then! ah,  
 steht mir wohl be vor? Ach, komm, denn! ach, komm, denn! Ach

Colla voce — rit. accel.

come! komm!



Tempo I.

Past ... are ... the toils -- of day, Calm is the  
 Schläft schon der düst' re Wald, ruh - - - - - ig die

night;

Nacht;

Ah ... See the well known way - - - Gladning my  
 Ach ... Komm Geliebte bald, - - - Freude er-

Sight, aye, glad'ning my sight.

Wacht, ja, Freud-e erwacht.

Come ... dearest

Komm ... in die



*poco stringendo*

Come to me,  
still - e - Nacht,  
Absent I dream of thee,  
Fern hab'ich dein gedacht,  
absent I dream of thee  
fern hab'ich dein gedacht,

*poco stringendo*

Come! Come, quickly  
Komm! Komm! Theure,  
Come! ... ah, come!  
Komm! Sei mein!

ah, ... Come, mine own!  
ja ... Komm, Sei mein!

*attacca*



*Enter Karah, who rushes to meet Constantine.**Karah tritt auf. sie eilt Constantin entgegen.*Allegro Agitato.
Karah.ConstantineKarah.

O Con - stantine! O Ka - rah! I heard the well remembered  
 Mein Constantin! Ach, Ka - rah! ich hör-te das bekannte

*She pauses with sudden embarrassment.**(Sie hält ein in plötzlicher Verlegenheit.)*Const.

song; I came to welcome thee - but now - O Karah,  
 Lied! begrüßen wollt' ich dich - doch nun - Du meiner

Ka - rah! ah, how long the time has seemed since that Sweet vow,  
 Eng-el! ach, wie lang war mir die Zeit seit wir uns sah'n.



Recit.

Why now so cold? Thou dost not fear?  
Warum so kalt? hast doch nicht Angst?

(Er will die umarmen, sie

~~hervorlocken~~

A

zieht sich zurück.)

Korah.

hesitating  
Zögernd

her, Eine will nicht ablassen.

Three days have  
Drei Tage sind vor

colla voce.

Const. animato

passed -  
bei -

Thou canst not here!  
du kannst nicht her!

En-slaved was I by  
Der Dienst hat mich ge-

Ob.

Clav

pizz

Animato.

Korah.

duty, No claim of love or beauty could earlier set me free. I've  
halten, nicht anders liess sich watten, mich hats geärgert verr. Ge-

8va ad lib.



heard a tale of woo-ing. A noth'er love pur-suing Thou  
 hört hab' ich von Minnen, eine Andre zu ge-winnen bliebst

Couldst not come to me! 'Tis false! 'tis  
 ferst e du von mir. 'sist falsch! 'sist

*Const.* *poco animato.*

false! Thou knowest well that I am true! Swift tell from whence such fa-ble  
 falsch! Du weisst recht wohl dass ich dir treu! Sag an woher solch Märchen

*Karak.* *poco tranquillo*  
 came! From one who sought in vain Thy Gor-ga's heart to  
 kam! Von ein-em der um-souet die Liebe Gorgas'



*gain: sucht.* *Marcus, his name! Ha! by my faith! this hand that krave shall*  
*Marcus genannt. Ha! hör' ich recht! den tödt' ich auf der*  
*poco agitato.*

*Slay. Stell'* *If e'er a-gain he dares to cross my path!* *And thou didst*  
*wagt er sich mir zu nah'n - der freche Bub'!* *und du be*

*Karah.*  
*doubt me? It was but for a day,* *Oh! heed not Marcus, stay thy wrath, my*  
*Zweifelst mich? doch nur auf kurzer Zeit,* *Ach, jetzt verzeihe, Sei nicht böse, mein*

*Constantine!* *B. cres-* *cen - do* *of*  
*Constantin'!* *pu* *Hast du*



157. *Andante Affettuoso.*

me --- hast thou thought --- Ev'ry day, --- ev'ry night, --- As  
 mein --- er ge-dacht, jeden Tag jede Nacht, wie ich

*clar.*

*p*

*Ped. sempre.*

I've thought of thee --- On the march, --- in the fight? --- Of  
 dein - er stets hab' auf dem Marsch, in der Schlacht? Habe

*Karak.*

thee --- have I thought --- Ev'ry day, --- Ev'ry night, --- As  
 dein --- er gedacht jeden Tag jede Nacht, wie

*Str.*

*p*

Thou hast of me, --- On the march, the march, in the fight, ---  
 mein - er stets hast auf dem Marsch, dem Marsch, in der Schlacht, ---



Poco Animato.

Faithful did I re-main, Past is the  
Treu... blieb' ich dir allein, Weg ist die  
Ah! faithful one! Past is the  
Ja! du bist treu! Weg ist die

*mf*

transient pain, Ne'er must we part again,  
flücht'ge Pein, Scheiden soll nicht mehr sein

Transient pain, Ne'er must we part, aye, ne'er must we part, a-  
flücht'ge Pein, Scheiden soll nicht mehr sein, Scheiden soll nicht mehr sein

*cres.*

Ne'er must we part again, ah, never  
Scheiden soll nicht mehr sein, Nein, nimmer

gain, aye, ne'er part again, We must part never more.  
sein, nein, soll nicht mehr sein, Scheiden soll nicht mehr sein

*cres.* *p pizz.*



159.

more, mehr, neu — er — more!  
 mein mer mehr!

poco rall. Tempo

poco Andante.

Constantine. C. Recit.

Soon will the hour draw  
 Bald ist die Stunde

colla voce.

*mf, cres.*

Ped \*

Tempo. Karah.

near when I may call thee  
 da wann du wirst wirklich

meine, !  
 mein!  
 Tempo.

Ich

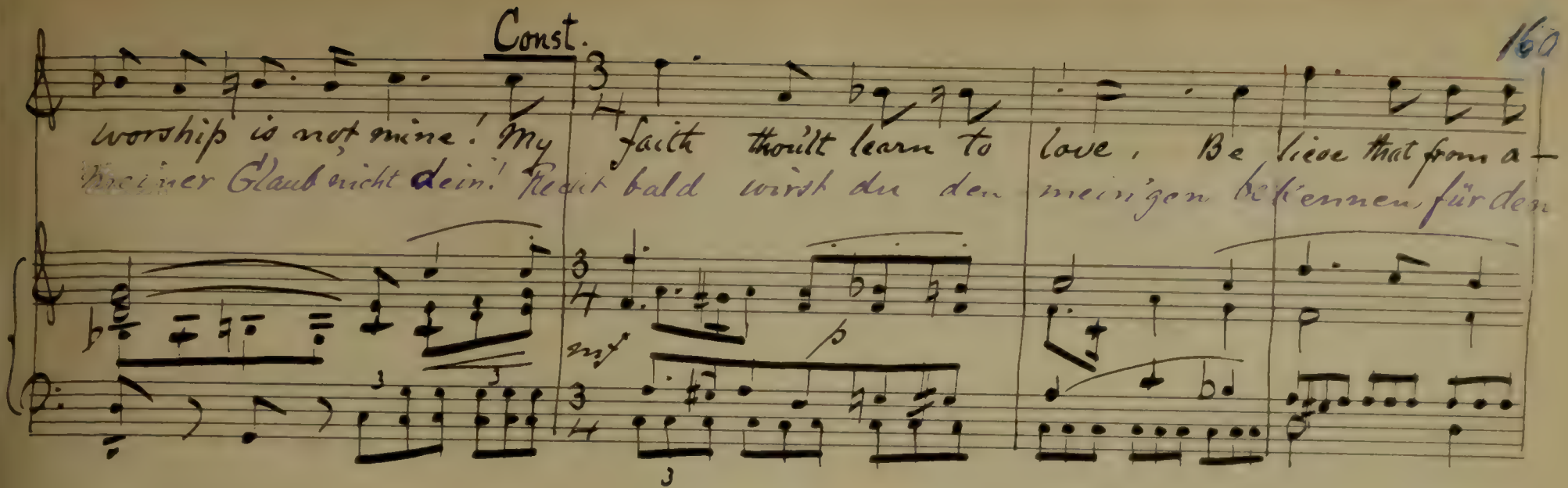
tremble when I think thy  
 Zittere beim Gedanken das

*cres.*



*Const.*

worship is not mine! My faith thoult learn to love. Be like that from a  
Meiner Glaub nicht dein! Recht bald wirst du den meingen bekennen für den

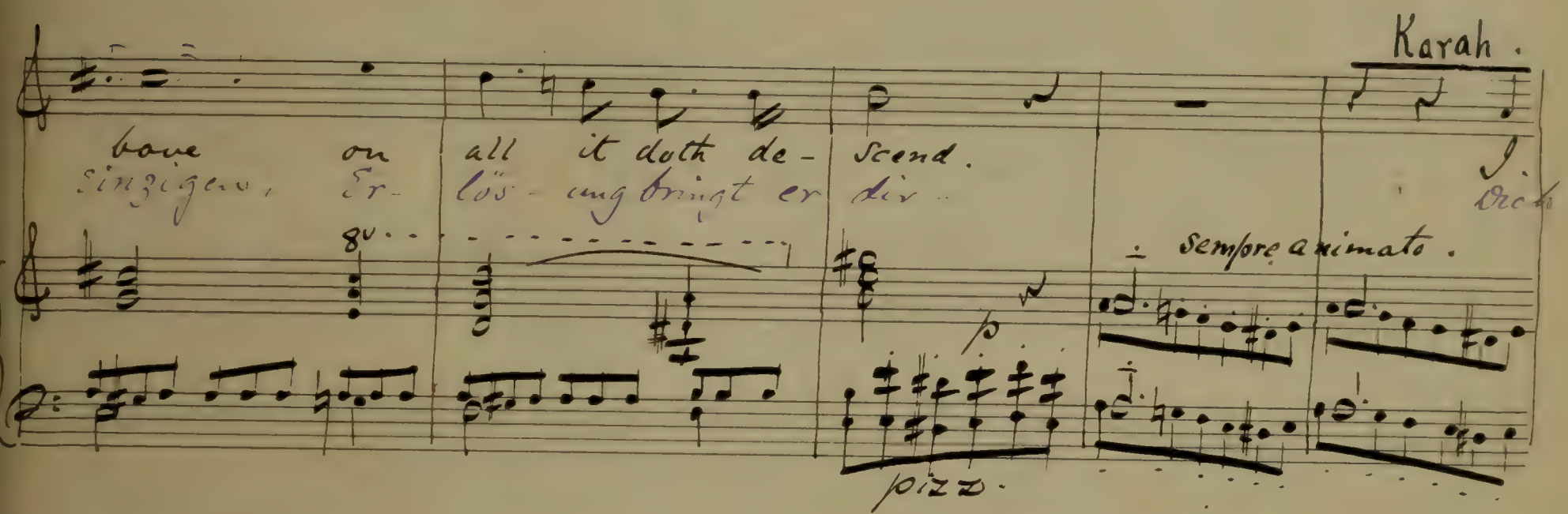


*Karah.*

have on all it doth de-scend.  
Singen, Er-lös-ung bringt er dir...

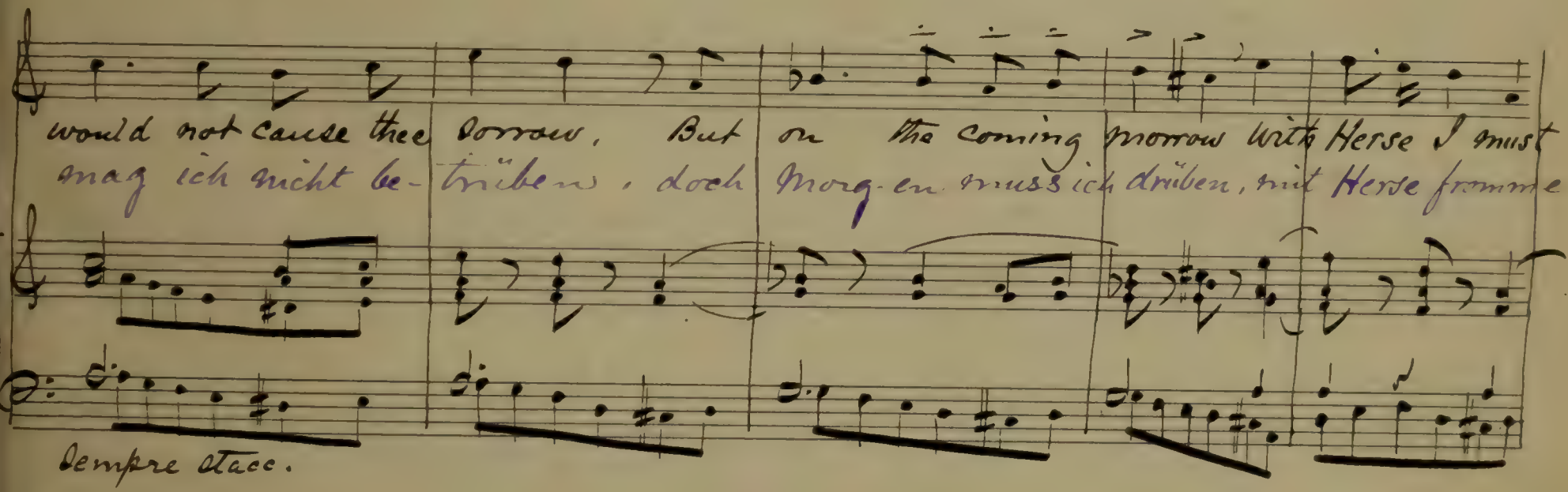
*Sempre animato.*

*pizz.*



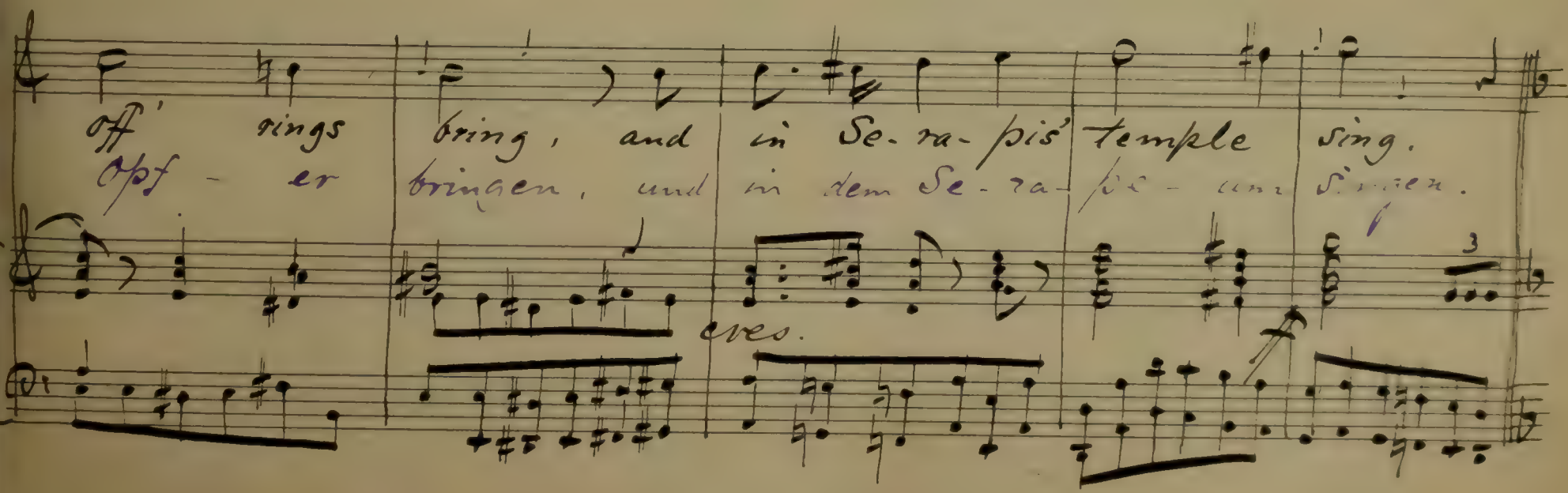
would not cause thee sorrow. But on the coming morrow with Herse I must  
mag ich nicht be-trüben, doch Morgen muss ich drüben, mit Herse fromme

*Sempre stacc.*



off' rings bring, and in Se-ra-pis' temple sing.  
Opf - er bringen, und in dem Se-ra-pis-tem singen.

*eres.*





161 Const.

aufgeregt.

Thou! --- Karah! Karah!  
Du! Karah!  
Knowing my du-ty here!  
Kennst doch mein Pflicht allhier!  
Ah, do not  
Ach, geh' nicht  
gr<sup>o</sup> ad lib.

with dignity.  
Mit Würde.

go! There's cause for fear!  
hin! 'sbringt Schad-en dir!  
As prefect I cannot allow ful-  
als Präfekt darf ich nimmermehr nach-

Karah zögert.

Karah hesitates.

fil-ment of Luck heath-en vow.  
geb-en einem solch-en Begehr.  
Baro. marcato.

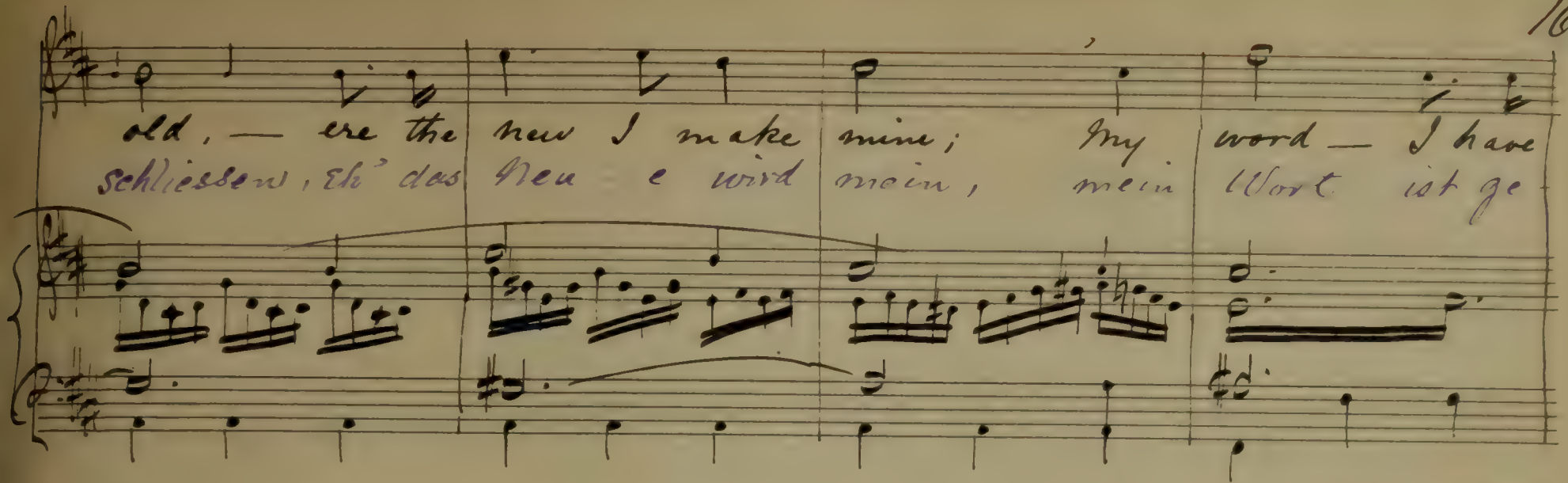
then firmly.  
dann fest.

Karah.

D.  
I must close with the  
mit dem Alt-en muss ich  
dim

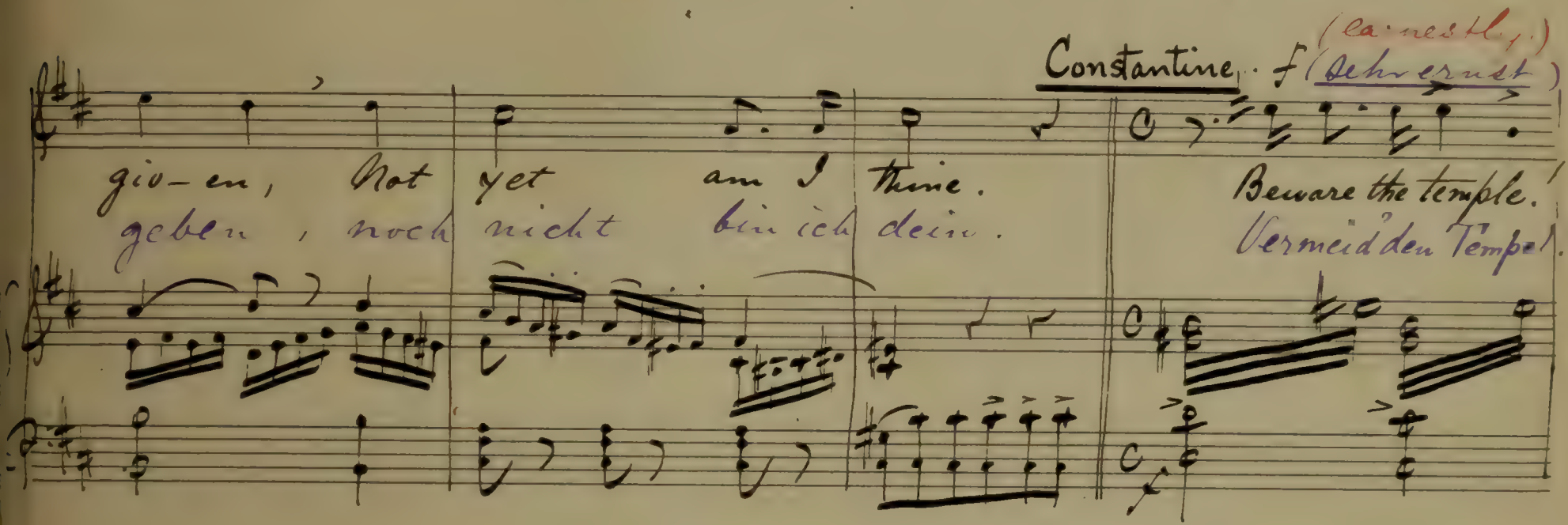


old, — ere the new I make mine; My word — I have  
schliessen, eh' das Neu e wird mein, mein Wort ist ge



gio-en, Not yet am I thine.  
geben, noch nicht bin ich dein.

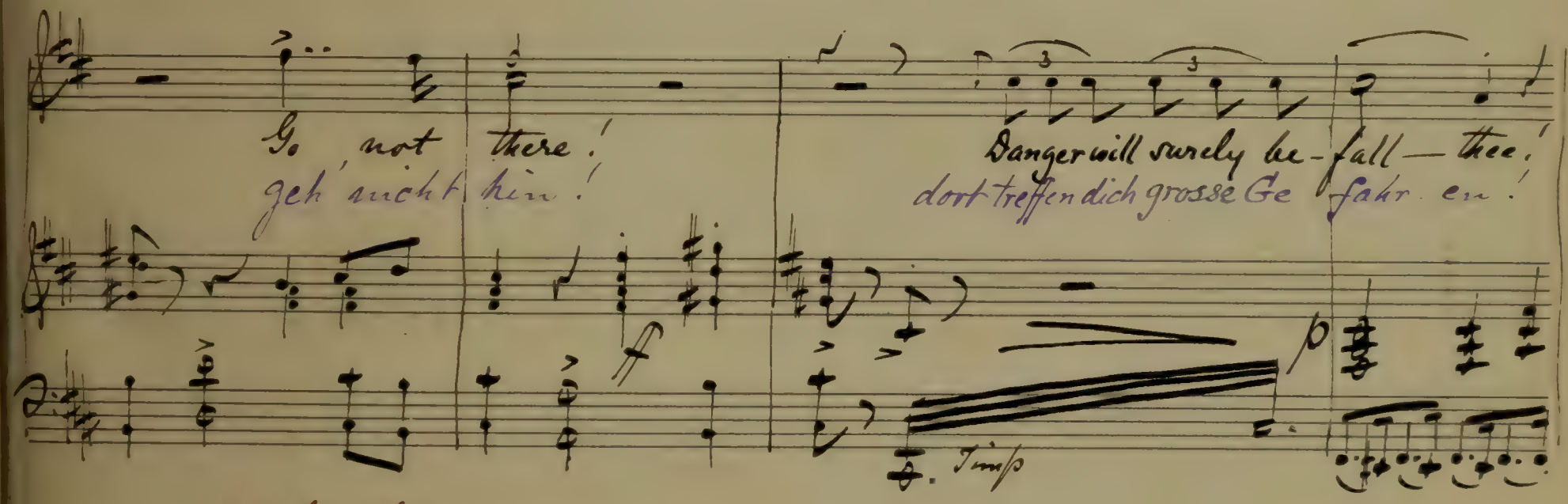
*(earnestly.)*  
Constantine *f* *(Sehr ernst)*  
Beware the temple!  
Vermeid' den Tempel!



Go, not there!  
geh' nicht hin!

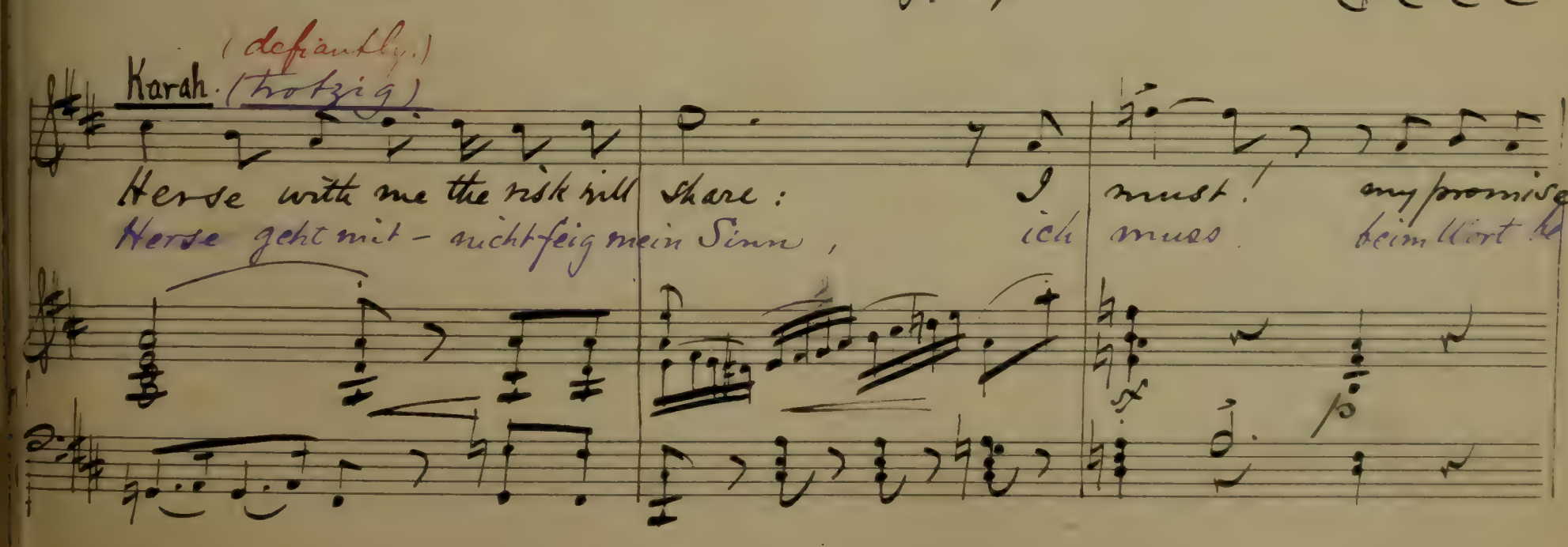
Danger will surely be-fall — thee!  
dort treffen dich grosse Ge-fahr-en!

*Imp*



*(defiantly.)*  
Karah *(trotzig)*  
Herse with me the risk will share:  
Herse geht mit - nicht feig mein Sinn,

I must! my promise  
ich muss beim Wort h-





163.

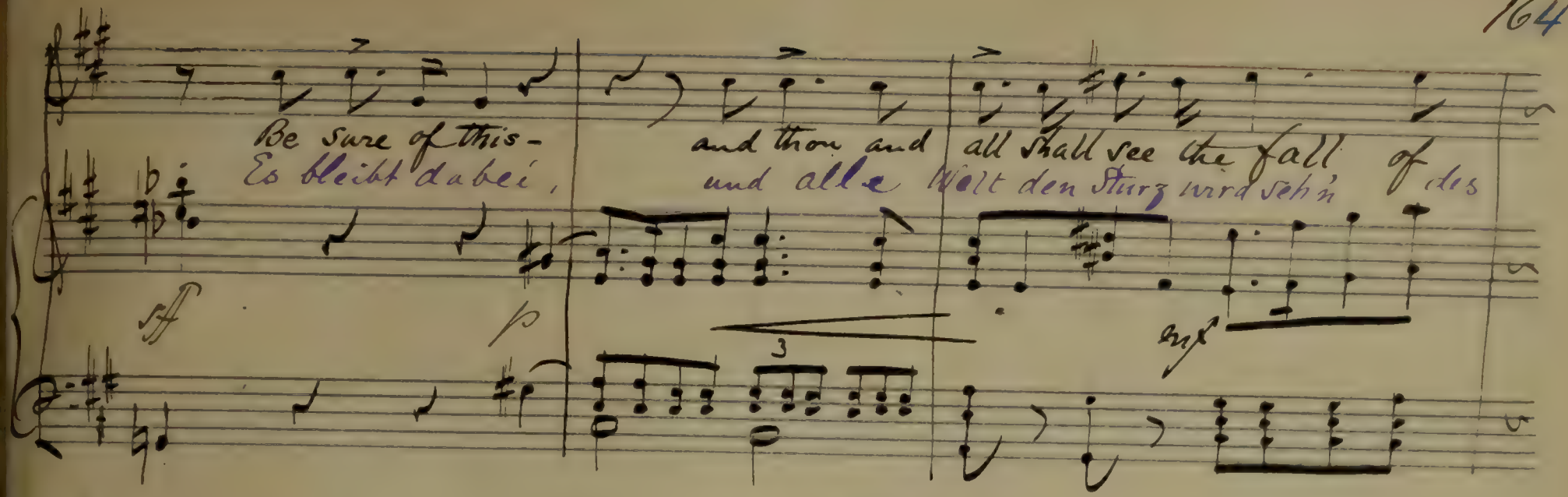
Constantin geht in Aufregung auf und ab - dann faßt er sich

*Constantine walks excitedly to and fro, then with self command*Calls me.  
harren.*poco accel.*
Const.*(more and more earnestly)*  
*immer ernster werdend.*Be warned in time!  
Sei doch ge- warnt!Sealed is the temple's fate!  
des Tempels-schicksal ist bestimmt! Sei*Tempo.*
*with much emphasis.*  
*(sehr nachdrücklich)*warned, I say -  
doch gewarnt -Ere 'tis perchance too late!  
Sonst wird's vielleicht zu spät.**E.** Ere sets tomorrow  
Der Kaiser hat's o

sun,  
fehlen -The victo-ry shall be won!  
zu dieser That mich er koren -

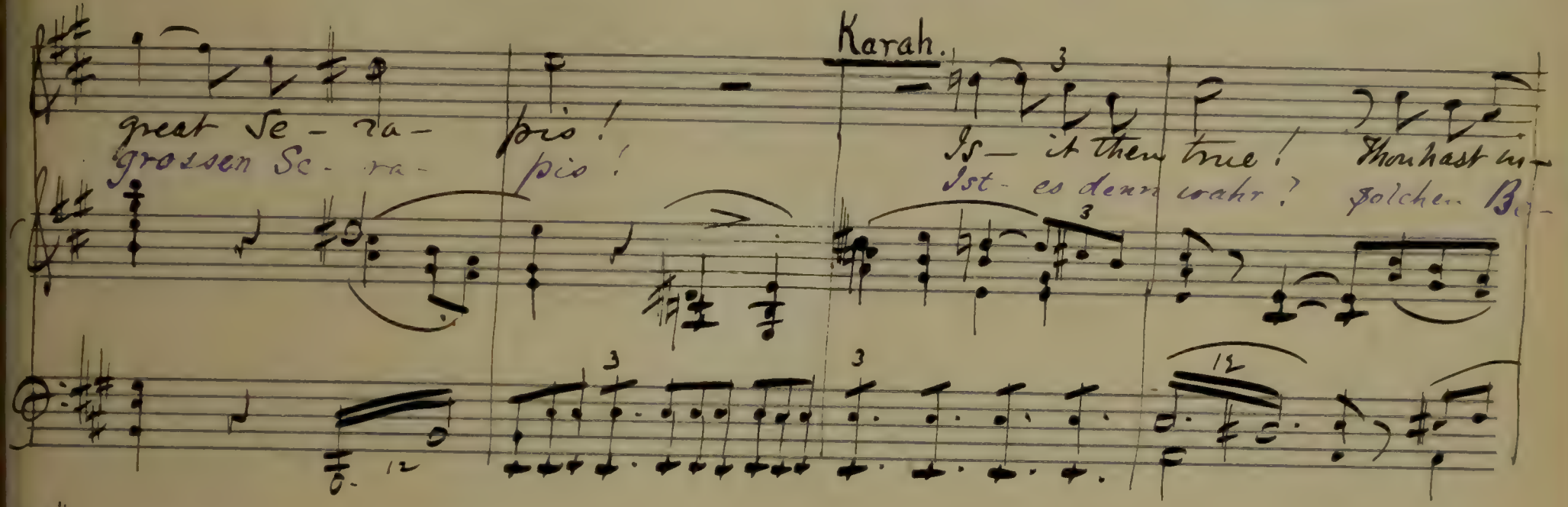


Be sure of this -  
Es bleibt dabei,  
and thou and all shall see the fall of des  
und alle Welt den Sturz wird sehn



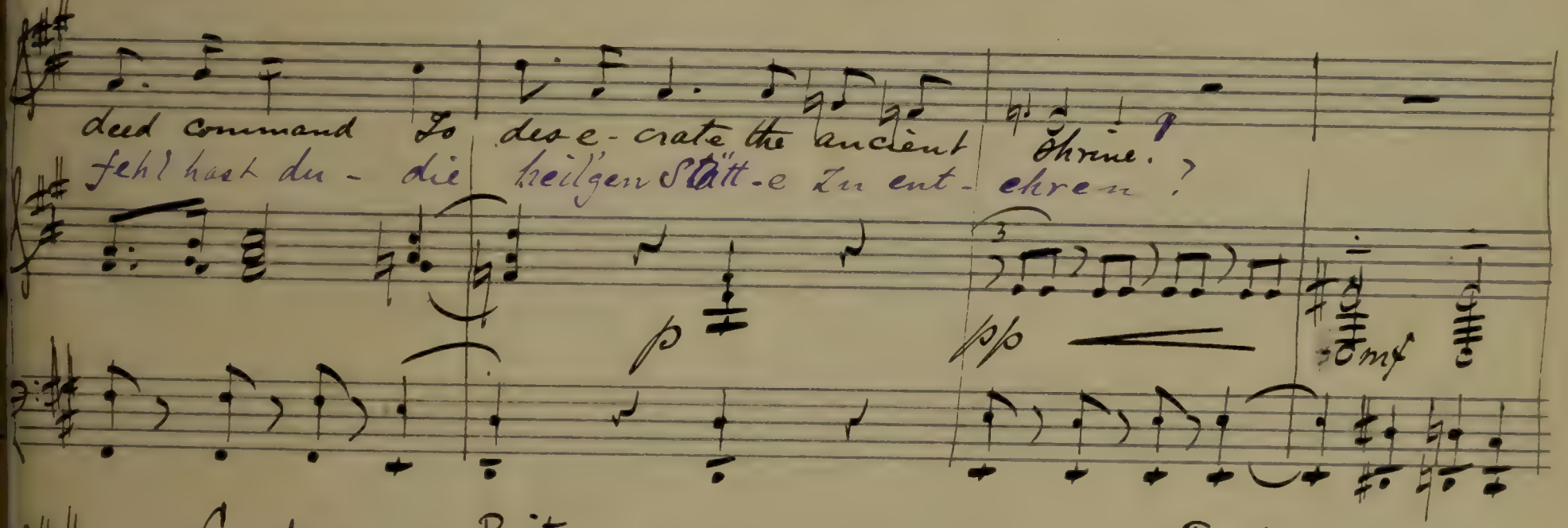
Handwritten musical score for the first system. It consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are written in English and German. The piano part includes dynamic markings like *sf* and *p*, and a triplet of eighth notes.

great Je - ra - pio!  
grossen Se - ra - pio!  
Karah.  
Is - it then true! Thou hast in-  
Ist - es denn wahr? solchen Be-



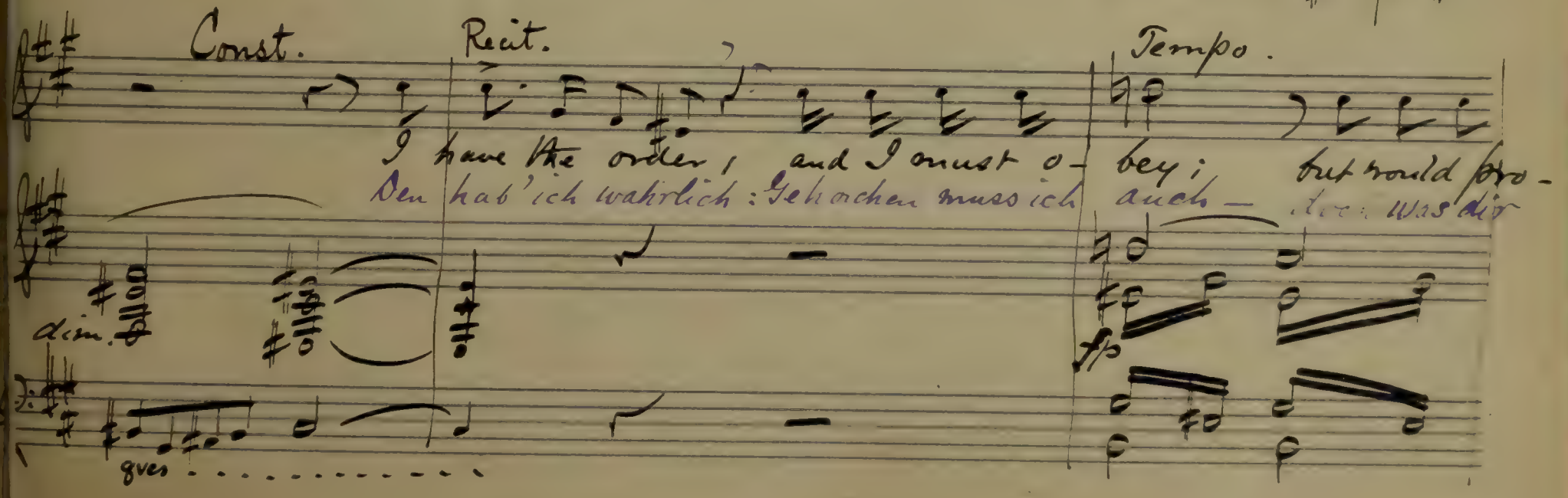
Handwritten musical score for the second system. It continues the vocal and piano parts. The lyrics are in English and German. The piano part includes a triplet of eighth notes and a triplet of sixteenth notes. The tempo marking *Karah.* is present.

deed command So des e - crate the ancient Shrine?  
fehl hast du - die heiligen Stätt-e zu ent-ehren?



Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics are in English and German. The piano part includes a triplet of eighth notes and a triplet of sixteenth notes. The tempo marking *Tempo.* is present.

Const. Reit. Tempo.  
I have the order, and I must o- bey; but would pro-  
Den hab'ich wahrlich: Gehorchen muss ich auch - den was dir



Handwritten musical score for the fourth system. It continues the vocal and piano parts. The lyrics are in English and German. The piano part includes a triplet of eighth notes and a triplet of sixteenth notes. The tempo marking *Tempo.* is present.



Karah.

I protect both thee and thine.  
 Lieb will ich schirmen ich:  
 Fulfil thy duty like a  
 Du musst gehorchen, "das sech"

war — rior brave,  
 ich wohl ein,  
 Thou must be faithful, aye, — unto the  
 Treu musst du bleiben ja! — bis in's Grab hin

grave.  
 ein.  
 Des-pite what may befall,  
 Trotz dem was mag passiren  
 Thou art my own, my all, — my  
 Du bist mein All hernied er, her  
 Const. p

Thou art my own,  
 Du bist mein All h



all.

- nieden

They embrace.Sie umarmen sich.

all.

- nieden

cres- cen do

Andante con Moto.

Al  
Dirlove  
bleibI am  
ich ge

Andante con Moto.

rall.

Thine:--

Treu:--

Let us trust:--

mit Ge. duld

let us

warten

wait:--

wir:--

Till  
Bis die

Fag. Velli



past is all doubt, Then our joy, — our joy shall be  
 Zu künft sich klärt, ew'ge Treu', ew'ge Treu' schwör' ich

*cres.*

*Piu Moto.*

great. — — — Faith — — — ful will I re-main.  
 dir. — — — Ja! — — — Treue zu dir allein

*Piu Moto.*

Ah — — — my faithful one!  
 Ja — — — du bist mir treu!

Past — — — is the transient pain;  
 Weg — — — ist die flücht'ge Pein.

Ah — — — we shall  
 Scheid. — — — en soll

Past is the transient pain; — — —  
 Neer must we part, — — — aye,  
 Scheiden soll nicht — — — mehr



meet again -- --  
nicht mehr sein

ne'er -- must we part a - gain,  
sein, -- Scheiden soll nicht mehr sein,

ne'er -- ne'er to part,  
nicht mehr sein,

aye, ne'er part again, We must part never  
Nein, soll nicht mehr sein, Scheiden soll nicht mehr

cres. cres.

Ah!  
Ja!

we'll meet a - gain,  
Ewig vereint zu sein,

a - gain,  
e - wig ver-

more, ah, ne'er - er - more  
sein, ach, nein - mer mehr.

Ah!  
Ja!

ne'er -- ah, ne'er to part!  
eint -- wär' Himmels lust.

Constantine turns to depart  
Constantin zieht sich zurück

we'll meet ne'er to part!  
bleiben wir fest im Ver ein.

con Ped.



Karah calls him.  
Karah ruft ihm nach.)

Fare - well!  
 Leb' wohl!

(Con. gradually retreating.) Fare  
(Con. sich immer zurückziehend) Leb'

Fare - well!  
 Leb' wohl!

well!  
 wohl!

Farewell, --- love!  
 Auf Wie - der sehn.

(Exit Const. Karah)  
(Const. ab. Karah)

Un - til - - - the morn!  
 Auf Wie - der sehn.

*colla voce.*

*Tempo*

remains gazing after him until approaching sounds are heard - then hasty exits.

bleibt ihm nachsehend, bis kommendes Geräusch sie stört, dann schnell ab.

*pizz.*



# Scene VII and Finale.

170.

Tempo di Marcia. (moderato) ♩ =

Corno

Fag.

(Strings.)

p/p

trem.

Enter Porphyrias and Karnis with many armed retainers.  
Porphyrias und Karnis treten auf mit grossem Gefolge von Be-

cres.

Trem

The two take position on opposite sides of the stage, each accompanied  
waffneten. Die zwei Hauptpersonen stellen sich jederseits der Bühne, jedes von

p

p

by a torchbearers.  
einem Fackelträger begleitet.

p

cresce.



Porphyrius.

*in Tempo.*

Friends and retain - ere  
Freunde, ihr seid zur

all, not idly have I called you here., The  
Stell' - um zu erfahren wie die Sach - e steht. Es

fact to us is known, that soon the Christian force - with might and strength of arms  
ist auch schon bekannt dass bald die Christenschaar - mit Macht und mit Ge. walt

*Cresc.*

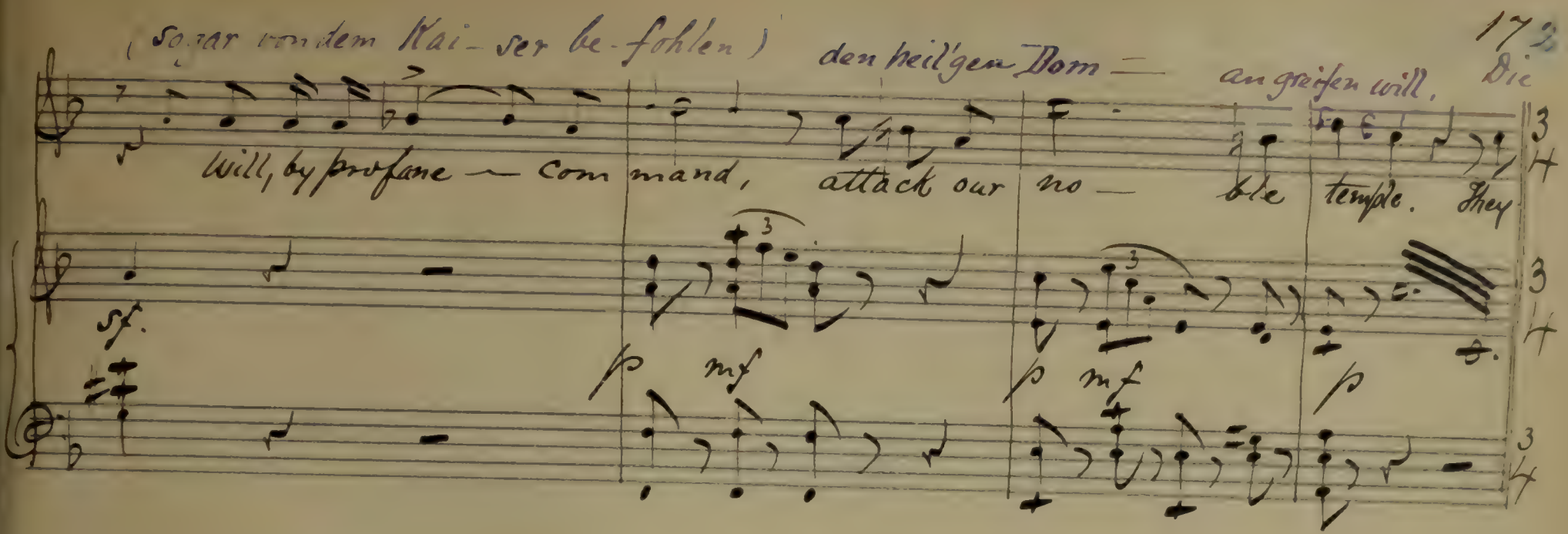
Ped.

Ped.



(Sazar vom Kaiser befohlen) den heil'gen Dom — angreifen will.

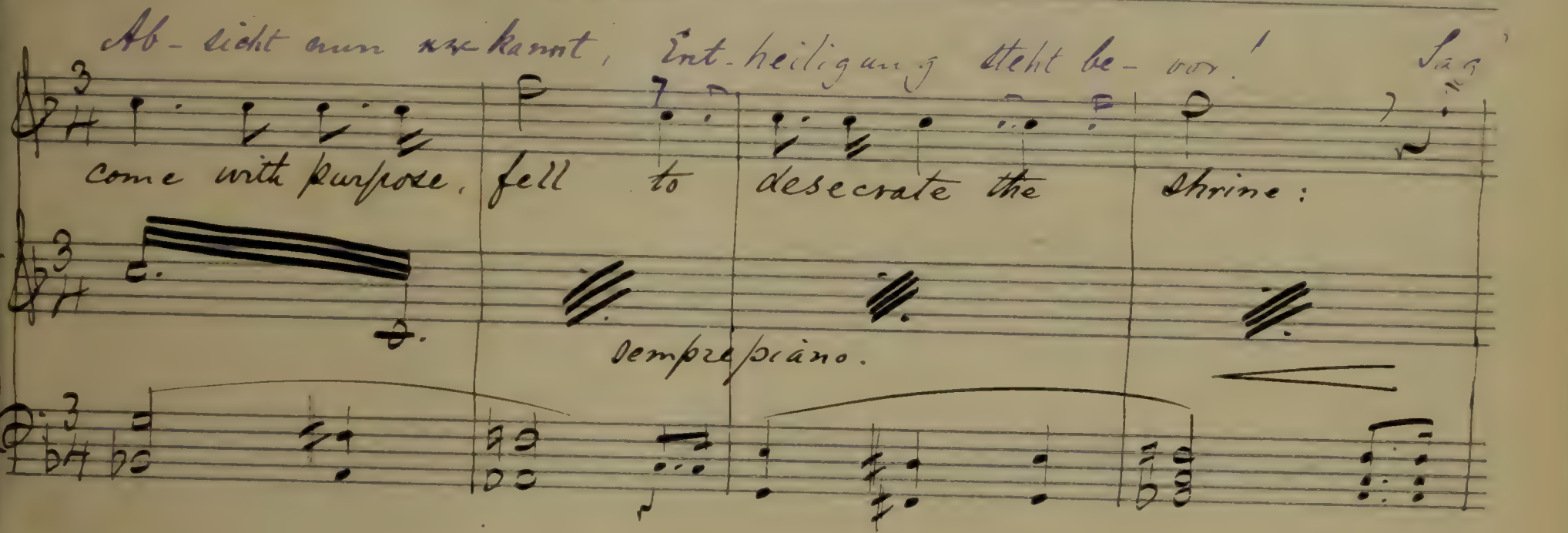
Will, by profane — command, attack our no — ble temple. They



Ab-sicht nun wir kannt, Ent-heiligung steht be-vor! Sag

come with purpose, fell to desecrate the Shrine:

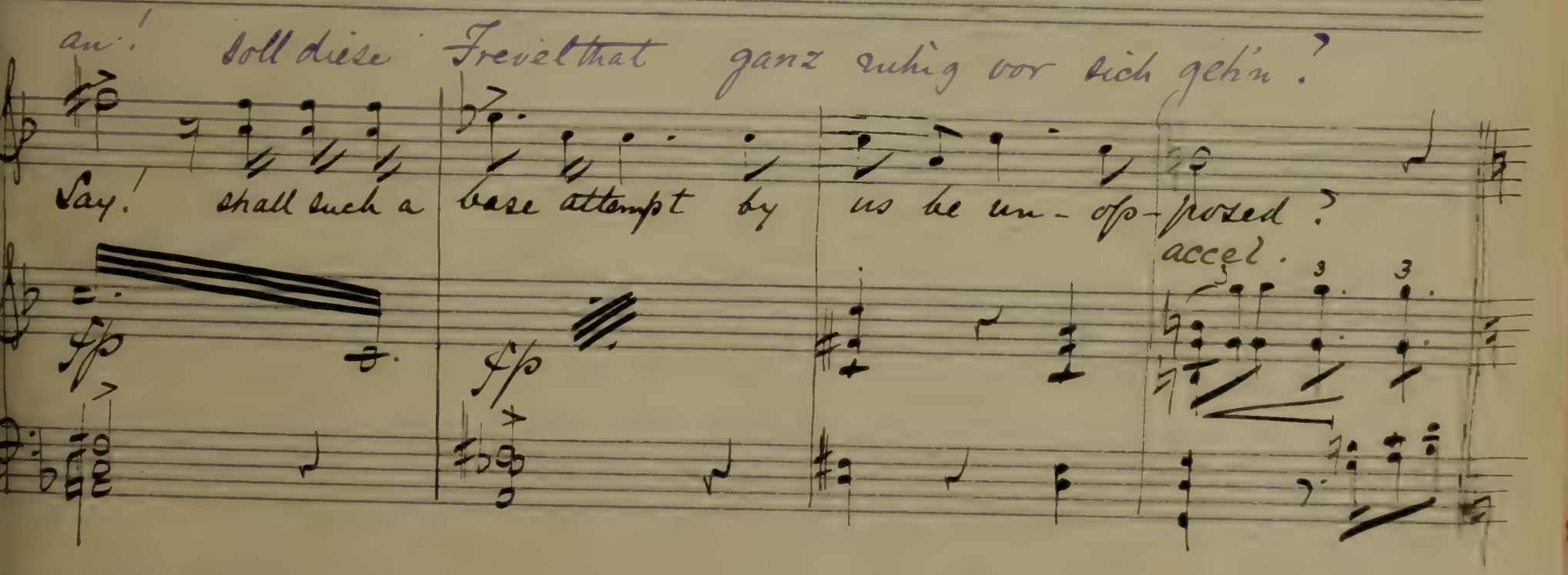
*sempre piano.*



an! soll diese Frevelthat ganz ruhig vor sich geh'n?

Say! shall such a base attempt by us be un-op-posed?

*accel.*





173.

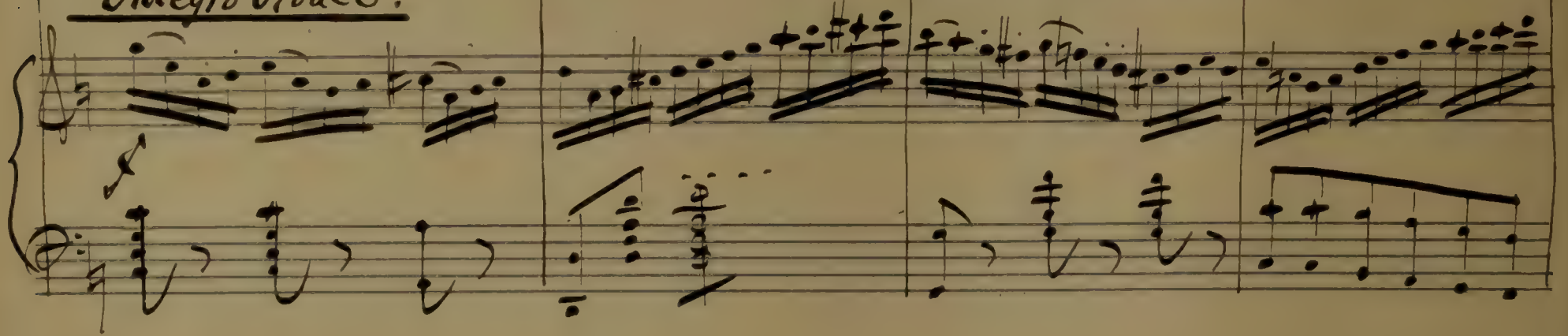
Chor.

**B.** New-er, and never - more! Lead us to meet the foe!

*Nimmer und nimmermehr!*

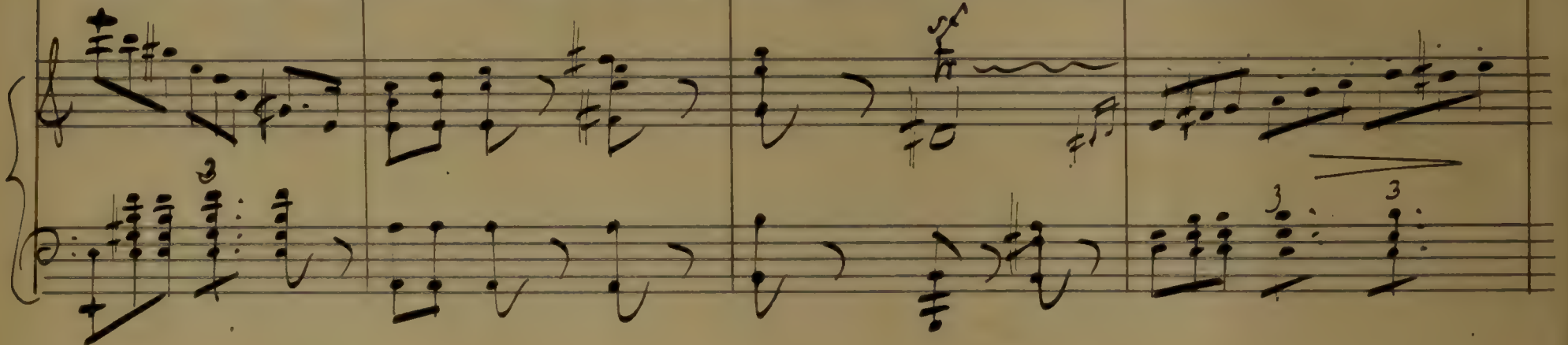
*Führ' uns dem Feinde zu!*

Allegro Vivace.



Then shall our actions show How we the god a-dore!

*Stör - en wir seine Ruh', dem Gott' sei Preis und Ehr'!*



Un poco più tranquillo

*Hört diesen*

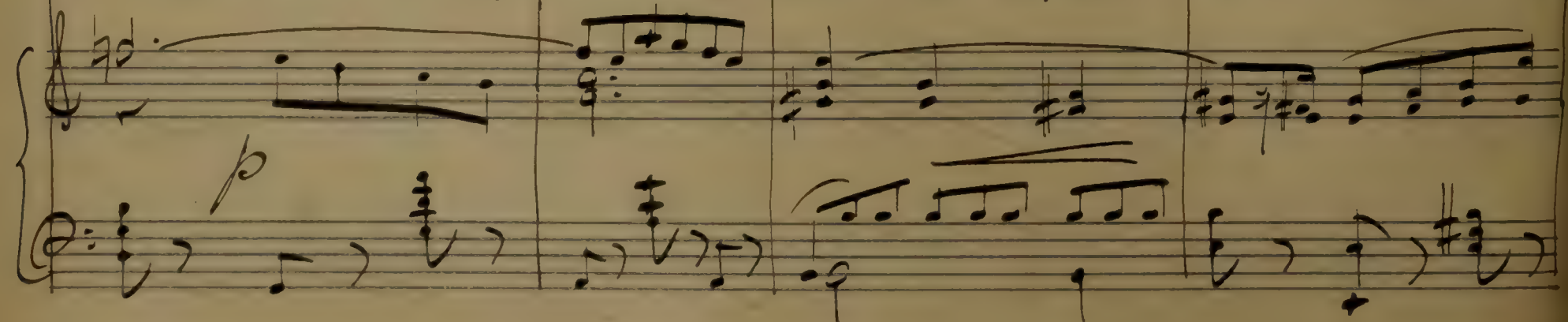
Porphyrus.

*würd'gen Mann.*

*Pries-ter und Krieger er!*

*sein ganzes*

Then hear this worthy man, - War - rior and priest is he, who to Se -





Let en hat er treu ge-dient. *Sinen*  
ra-pis hath his life - - time giv'n.

*Plan wird er vorschlagen -*  
*Recit.* *no-durch die Macht des Feindes sich* *Tempo Vivace.*  
plan he will di-vulge - , where by we may a-vert the fatal blow,  
ver-eiteln lässt.

*C.* *(Porph. with Chor.)*  
Hail, Karnis. Hail ... Karnis, hail!  
Heil, Karnis! Kar ... nie sei heil!  
Chor.

*Corni.* 3 3 3

*org*

*Ped.* 12 12



175.

Karnis.

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The piano part includes a 12-measure rest in the right hand and a 12-measure rest in the left hand. The vocal line begins with a whole note 'O' and a half note 'Ihr'.

recitando.

Tempo di Marcia, come prima

Handwritten musical score for the second system. It includes a vocal line with lyrics in English and German, and a piano accompaniment. The piano part has a 3-measure rest in the right hand and a 3-measure rest in the left hand. The vocal line includes the lyrics: "Ye, - who to the old faith still do cling - Recieve my greeting - and give / Freunde, die noch dem alten Glaub' getreu, sei nun ge-grüßet! höret".

colla voce.

Misterioso.

Handwritten musical score for the third system. It includes a vocal line with lyrics in English and German, and a piano accompaniment. The piano part has a 3-measure rest in the right hand and a 3-measure rest in the left hand. The vocal line includes the lyrics: "ear! Zu. There is an / Es giebt ein".



secret way, known but to few, An ancient aqueduct, now dry, Which  
 Weg geheim, fast unbe- kannt; ein alter trockner Ai- que duct - der

leads within the shrine; where safely hid from view, our troops may wait until the time, they  
 führt in das Heil- ig- thum gerad' hinein! wo ganz versteckt man warten kann bis

*cresc.*

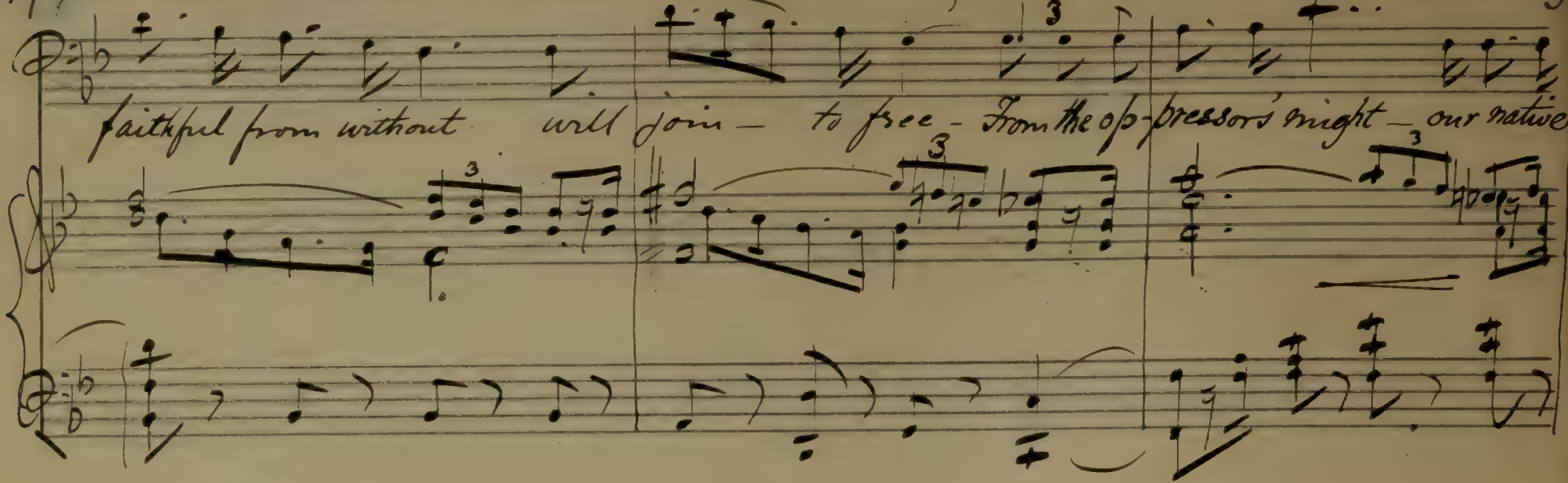
time — for deeds! With- in the temple we can make our stand, The  
 ruft — die Stund! Und währenddem wir fest den Platz besetzen, rückt

*mf*

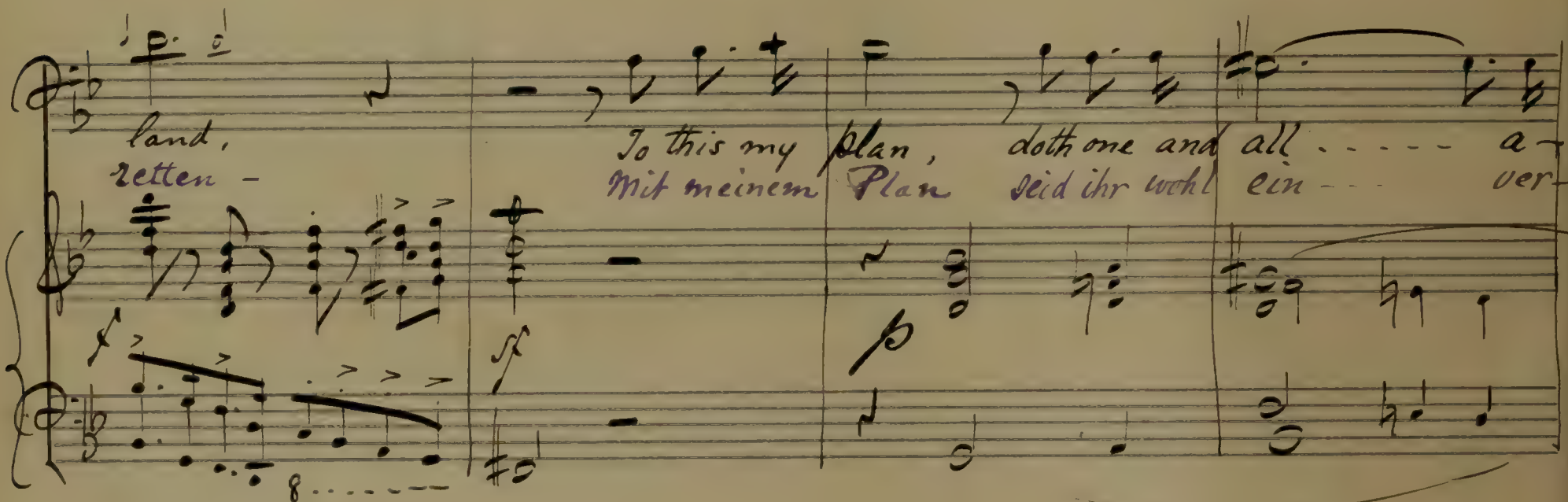


177. schnell die Freundeschaar her-an, — das Va- — terland von Feind-es macht zu

faithful from without will join — to free — From the op-pressor's might — our native

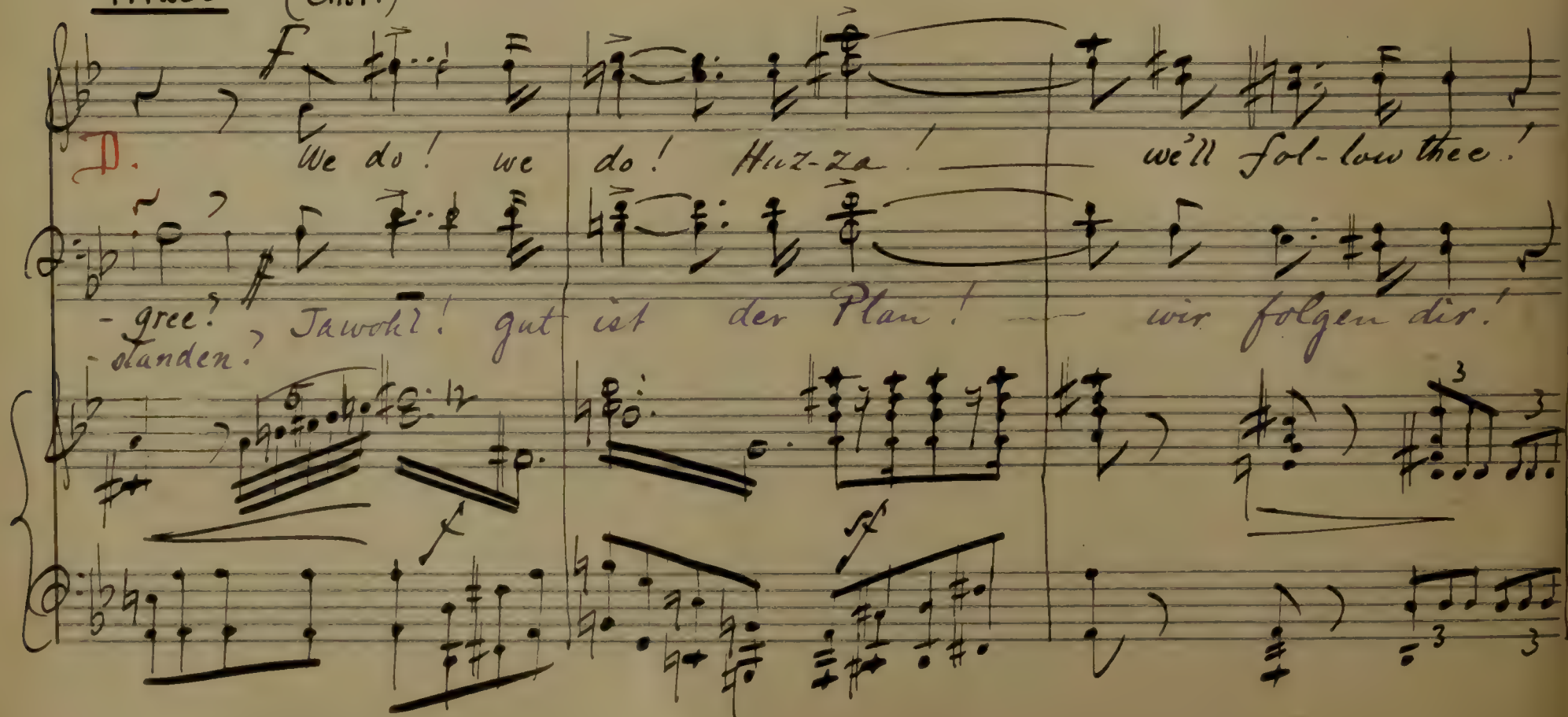


land, retten — To this my plan, doth one and all — a —  
Mit meinem Plan Seid ihr wohl ein — ver



Virace. (Chor.)

**D.** We do! we do! Huz-za! — we'll fol-low thee!  
- gree? Ta wohl! gut ist der Plan! — wir folgen dir!  
- standen.





Porphyrius.

178

Know ye be-sides — that while I here do speak, Our  
Auch Künd' ich euch — dass während wir hier stehn — die

allies — our allies are al-ready on their way; With  
uns Allir — ten, uns Allir — ten schon marschiren hier; Be-

onord and lance they vengeance seek, With — er they haste to seek the  
waff- net wohl, bald werden wir sie sehn, den Feind — zu schlagen ihr B-



Chor.

fray! O joy! O joy! Huzza! we shall succeed! In  
 gehr!  
 ans Werk! ans Werk! heissa! bald ruft die Stund! doch

**I.**

si-lence all! Se-ra-pis, grant us aid!  
 still-e run! Se-ra-pis steh' uns bei!

Karnis.  
 Each man his station will re-  
 selt zu dass nicht in unsern

Gues.

ceive, No word of this re-late.  
 Bund schlecht ein Ver-räth er-ei!

Porph.  
 The Christian  
 Die Christen



spies must be de- cieved, Take heed, the risk is  
spi- o- ni- ren schon, Hab' acht! oist viel ge-

*f/p*

Chor. sotto voce.

great? We know the risk is great: No word of this re- late! And now al- legiance  
wagt! Ja, wahrlich viel gewagt! Kein Wort bei nun ge sagt! Nun schwört ihr Treue

*marcato.* *poco cres.*

*gus.*

swear! We swear!

Chor.

all? Wir schwör en. rall. Zu

*mf* *f* *rall.*

12

Per.



dir, Herrscher des Alls, Se-ra-pis, der du bist der  
thee, Ruler Su-preme! Se-ra-pis, whose footstool the

*Con Moto Maestoso.* ♩ =

Mächt'ge! Quell - aller magischen Kraft - Wir  
Earth is, - Source - of all magical power - We  
Zu

heb - en die Stimmen, Auf dein - er er hab'nen  
lift - up our  
dir - bri-ces: To thee - on whose brow Sub-  
thee, to thee we lift up our glad bri-ces, auf  
dir - Zu dir heben wir unsere Stimmen!



Sturm,

60. - time Deep thought e-ter-nal a-bid-eth, To

Sturm sind tiefste Gedanken ge-schrie-en: Zu

thee, — O mystical King — swear — we allegiance  
dir, — Beschützer im Noth, Schwör — en wir Treue auf

**F.** Porph. col Tenori. Karnis col Bassi.  
ev-er! O crush — with thy tempest and storm, —  
e-wig! Zer-schlag' — mit Gewitter und Sturm,



Those — who thy shrine would pro-fane,      Like to O-lymp — ian  
 All' — die Verhöhnner von dir,      Wie der O-lymp — ische

*8ves.*

Jove —      send — down thy bolts and consume them! Then to  
 Zeus,      *sf* werf — e den Blitzstrahl vernichtend! Dann, O

*Ped.* *3* *sf* *Ped.* *3*

thee, — — Ruler Su-preme! — — Se — ra — pis whose footstool the  
 Herrsch — er des Alls, — — Ser — à — pis, der du bist der

*8ves.*



earth is, Shall - by all lands be con-fessed Thy  
Mächt'ge! Wird wohl von allen er kannt deinen

wor-ship and glory for ev er.  
Ruhm, deine Ehr-e auf e wig!

Vorhang.  
Curtain.  
End of Act II.

8va

Ped.

cresc p



## Act III. Scene I.

*A subterranean vault beneath the Serapeum. Right of spec.*  
 Ein unterirdisches Gewölbe unter dem Serapeum. Beim späteren

*Lento non troppo, ma dolente. ♩ =*

Handwritten musical score for the first system. It includes staves for Piano (Piano), Timp. (Timpani), Ve. Fag. (Violoncello and Fagott), and Corni (Horn). The tempo is marked "Lento non troppo, ma dolente. ♩ =". The key signature is B-flat major (two flats). The score begins with a piano introduction, followed by a timpani part, and then the woodwinds enter. The piano part features a series of chords and a melodic line. The woodwinds play a sustained harmonic background.

*later is seen (upon subsequent rising of curtain) the low entrance to the old*  
 Aufgang des Vorhangs sieht man (rechts vom Zuschauer) die Mündung

Handwritten musical score for the second system. It includes staves for Piano (Piano) and Timp. (Timpani). The tempo is marked "Lento non troppo, ma dolente. ♩ =". The key signature is B-flat major (two flats). The score continues the piano introduction, with the piano part featuring a series of chords and a melodic line. The woodwinds play a sustained harmonic background.

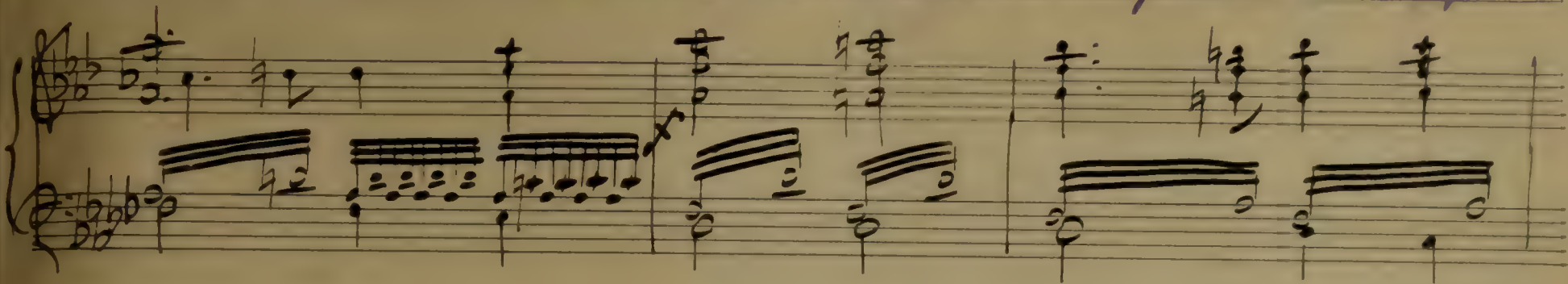
*acqueduct. On the left a narrow door, ajar, showing steps leading to temple*  
 des alten Aqueducts. Links eine schmale halbgeöffnete Thüre, *above*  
 lässt die nach dem Tempel hinaufführenden Treppen erblickt.

Handwritten musical score for the third system. It includes staves for Piano (Piano) and Timp. (Timpani). The tempo is marked "Lento non troppo, ma dolente. ♩ =". The key signature is B-flat major (two flats). The score continues the piano introduction, with the piano part featuring a series of chords and a melodic line. The woodwinds play a sustained harmonic background.



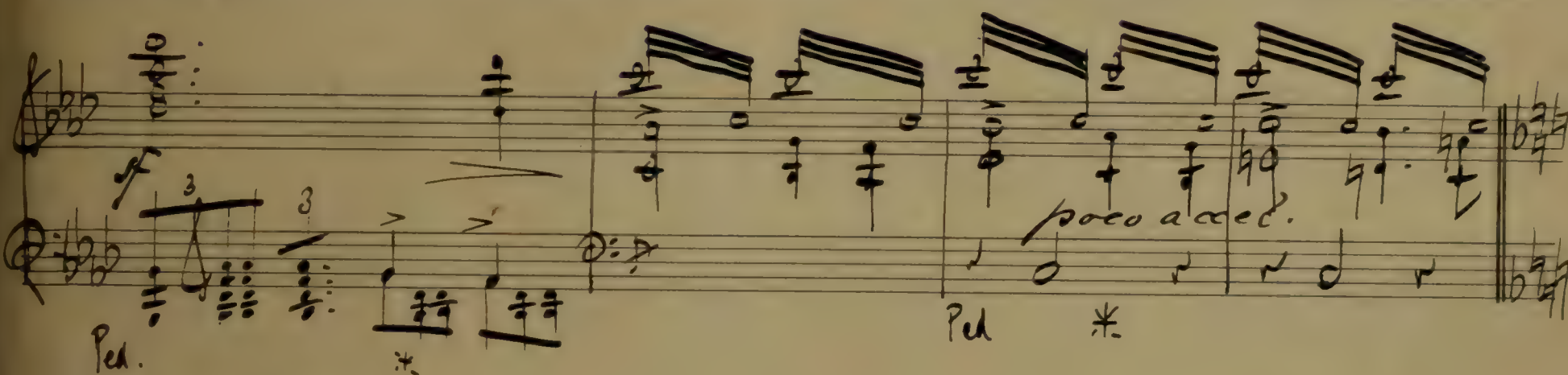
Everywhere emblems of Serapis are seen, carved in the stone pillars.

Überall sieht man Embleme des Serapis, in den grossen Säulen tragenden



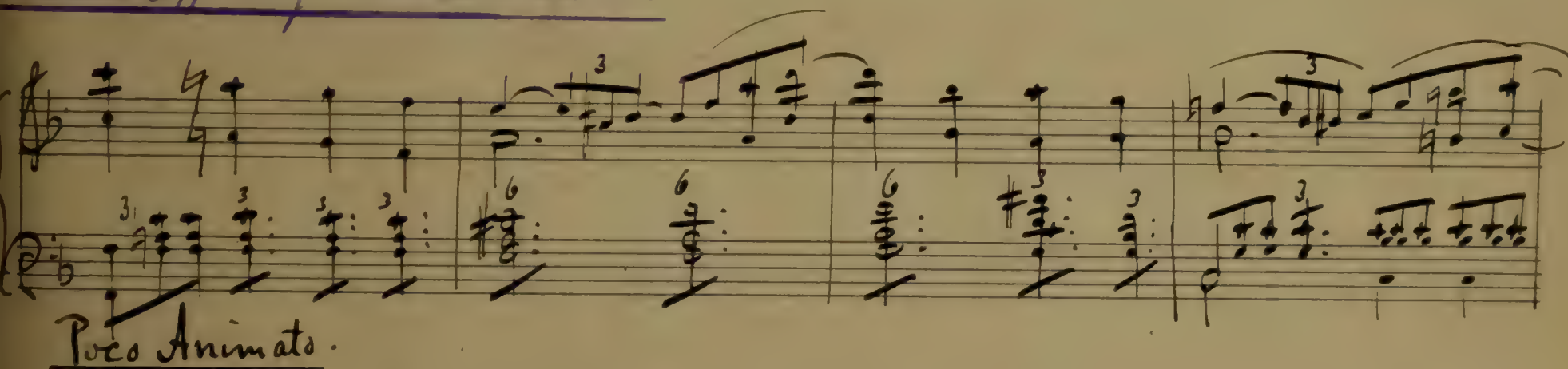
supporting the dome, etc. The vault is dimly lighted from a small

Pfeiler geschnitten und anderswo. Das Gewölbe ist von oben durch eine



Opening above.

kleine Öffnung matt beleuchtet.





187.

Curtain.  
Vorhang!

*appassionato.*

Enter Porphyrius and Karnis with  
Porphyrius and Karnis mit bewaffneten

Piu Lento, come prima

armed retainers, coming from the opening of the old acqueduct.

Gefolge treten auf: aus der Mündung des alten Acqueducts kommend.

Piu Moto.

Karnis.

Aye! here's the road! I knew it well of yore:  
Hier ist der Weg! Seit lange kenn' ich ihn:

From  
durch



gloom to light it leads in devious way.  
 Finsterniss zum Licht — führet er nun empor.

See — the strong pillars  
 Seht — diese Pfeiler,

## Karnis.

which the dome uphold!  
 Stütze des grossen Doms!

Type — of his might who'er the earth — holds  
 Sym — bo - le seiner Kraft der o — — — — — ben

## Porphr.

sway.  
 thront.

Relieved in mind am  
 Beruhigt bin ich

I, — who risk — my  
 jetzt — das Ka — rak

*con espress.*

all, to know my daughter safe — Beyond the city — wall.  
 fort, mit Freunden auf dem Land, in einem sich'ren Ort.



The time is come! by sure advice I know - that many of our  
 Die Zeit ist da! ich weiss durch sich're Mund' dass viele unsrer

friends, a valiant show. Have in the last few hours passed on be-  
 Freunde - vereint im Bund - sind hier schon durchpassirt zur Tempel-

fore: I fain could wish there had of them been more. Here will we  
 wehr: ich wünschte nur, es gäbe ihr er mehr! Hier leisten

{ Porph.  
Karnis.

make our fi-nal stand;  
 wir ..... fest Widerstand;

Victo-ry we may at-  
 Siegreich hoffen wir zu



Porphr.

tain.  
rein,Freed from the op-pressors' hand, our ancient faith will  
Be frei-en wir das lieb' Vater-land, Den alten Glaube

Karnis.

Porphyr.

we main-tain!  
hal-tet rein!The provinces will rise within a single  
Die Provinzen werden erheben sich einem einz'gen  
(binnen)day! Those who our faith des-pise — know not, know not — this  
Tag! Tag!

Karnis

Sehet hinzu dass Je-der voll-bringt was er ver-

mf

dem.



secret, this se-cret way.

mag, was er-ver-mag.

Are ye prepared?  
Seid ihr bereit?Porphr.Chor.Porphr.

Are ye prepared? We are!

No du-ty left un-

Karnis.Chor.Karnis.

Seid ihr be-reit? Be-reit!

Ihr Pflicht versteht ihr

mf

Chor.Porphr.

done? Not. one!

Together we the dan-ger

wohl?

Chor. Ja-wohl!Karnis.

Zusammen theilen wir das Ge-

sf

p







Ein Thor stand die zum Tempel hinaufführt.

*Marching into the door leading up to Temple.*

*dance with Silent Step: -  
fort mit leisem Schritt.*

*We are the last; no  
wir sind die letzten! dass*

*trai - tors foot must  
Nie - mand uns nach*

ob.

Chor. unis. p.

*follow!  
folge!*

*We go with si - lent  
Wir gehn mit lei - sem*

*step -  
Schritt!*

*No  
dass*

Chor.

Karnis.

*trai - tors foot shall  
Nie - mand uns nach*

*follow!  
folge!*

*We go with si - lent  
Wir gehn mit leisem*

*step -  
Schritt -*

*No  
dass*

*Move on to victory with one accord!  
Seht hin Solda - ten mit wack'rem Muth!*



Porphyrius. *(All the soldiers)*

trai-tors foot shall follow, shall follow!  
 Nie-mann uns nach-folge, nachfolge!  
 Close we this  
 Mach fest die

*(Alle die Soldaten sind)*

The great — Se — ra — pi — shall your deeds re-ward!  
 Der Gott hat euch in seiner Rich-ten Huth!  
 Ped. *h*

*have now ascended the staircase.)*Karnis.*Exit Porphyrius.*

portel! bolt it firm! Lead on! the time is now at  
 Thüre! schliesset zu! Vorwärts denn! bald wird der Plan voll-  
 jetzt hinaufgestiegen. Porphyrius ab.  
 rall.  
 p rall.

Tempo Moderato.*Exit Karnis. The door is heard to be bolted from within!*

hand!  
 bracht!  
 Karnis ab. Mann hört, dass die Thüre von innen verriegelt wird.  
 accel. e cresc.  
*pp*



## Scene II.

Enter Saku -  
Saku tritt auf.

*excitedly.*

(aufgeregt.)

*Allegro Agitato.*

Just - prepa - ration hath been  
Ach, - unser Plan ist wohl ge-

*Colla voce.*

*Tempo, poco più moderato.*

made,  
stört!

but all in  
hab' ue-ber

vain ---  
all

have I sought Karah  
nach Karah hingeseucht,

in her wanted  
und doch un-

*Tempo.*

haunts!  
Donst!

While I with Marcus did a Conference hold --- She  
Während mit Marcus ich zu sprech-en hatte ist



dis-appeared; to bring her here was my de-sign: that were re-  
 sie verschwunden; recht schlaun wollt' ich sie hieher locken um meine

venge --- indeed on her, revenge on her --- and her proud  
 Rach --- e durst zu stillen; der steh'ren Schmach ist sie ent-

All<sup>o</sup> Assai.  
 Fa --- ther. Where art thou?  
 ron - nen. Marcus! wo bist du?

*mf* *marcato*

Marcus! where art thou? It is not thy wont to fail in  
 Marcus! wo. bleibst du? Nie hast du sonst gefehlt wenn's



coming when self-interest calls, and when the precious  
 nöthig wär' an Ort und Stell' zu sein, und nun die Zeit so

hours so swift-ly, swiftly fly.  
 kost- bar fliehet schnell dahin!

The fateful mo- ment now draweth near, all will be lost  
 Bald kommt der Augenblick für uns entscheidend, verloren al-

*rallent* (A secret door opens in the wall - (centre))  
Eine geheime in der Mauer angebrachte

les- if thou dost not ap-pear.  
 wenn du nicht bald er-scheinst.

*colla voce* *pizz.* *pp*

*col 8va*



Marcus appears. He is armed with a sword.

Thüre öffnet sich. Herse in grosser Ueberraschung. Marcus ist mit einem Schwerte 198.

(Startled.)

A Marcus! 'tis thou! this door! - I knew it not! How cam'st thou  
Marcus! du bist's? die Thür? - die kannt'ich nicht! was hast du

bewaffnet.) Marcus.

here?  
vor.

I know the secret ways, and also  
Mir sind der Wege all' bekannt! auch weiss ich

know where Karah by her father has been sent!  
wohl wo Karah's Vater sie hat hingeschickt.

Ac-  
Ver-

cur - sed fate!  
fluchtes Loos!

but I will quickly show that Mar - cus' cunning -  
doch werd' ich baldigst Zeigen dass man mit mir -



199.

Saku.

is by no means spent.  
Keinen Spass darf treiben.

Didst not expect to find her  
Du hast sie hier erwartet

(angrily.)

(gereizt)

Marcus.

here?  
wohl?

No!  
Nein!

No!  
nein!

but we must hasten that  
nun eilen wir schnell fort

ill betide: Ein tho' within the secret door we hide - the Chris  
Kommen - en: ob-gleich wir uns hier wohl verstecken können die Chr

Saku.

travellers have we cause to fear!  
-Ochaar wird kürzlich hier eintreffen!

How can that be? they know not of the  
Wie kann das sein? sie kennen nicht die



**B** 7. Marcus.

200.

way! Dost think I care for aught but her? Dost think that I will pause at any  
Weg! Was liegt mir dran ob sie ihn kennet? Mein Ziel allein ist Gorga zu be-

means?  
sitzen!

I have revealed to them the secret way, and while they  
Vor mir sind die Christen ganz genau berichtet, und währenddem sie

seek it, while they seek it I'll bear off the prize!  
Suchen werd' ich mich der schönen Maid be mächt'gen! Ver-

Säku. highly excited.  
höchst aufgeregt.

Thou hast revealed it! Thou hast revealed it!  
rathen hast du den Weg der Christ-en schaar?

Trai - tor to the  
Verräther du, dem Glaubens-



Marcus.

(with contempt)  
(verächtlich)

faith! - bound! What care I for the faith? Ha, ha! the faith! -  
Was liegt mir an dem Glaube? ha-ha! den Glaube! ob

Christian - or Heathen, - she shall be mine! - aye,  
Christen - ob Heidin - wird Karah mein', - ja,

mine!  
mein'!

Recit.  $\frac{4}{4}$  a Tempo.

But come, thou still canst help me, Come, - sag  
Doch fort! du kannst noch helfen, Komm' -

colla voce. sf Tempo Moderato.

(Er will Sâken nach der Mündung des Aequeducts führen.)

(He would lead Sâken to the aequeduct entrance.)

sag!  
ich!



*(The suddenly pauses.)*  
*(plötzlich stutzt sie.)*

*Säku.*

202.

*But hark!*  
*Doch hört!*

*a*  
*Kommt*

*drin.*

*pp*

*(Beide lauschen)*

*Marcus.*

*footstep surely draweth near!*  
*nicht aus Ferne Jemand her?*

*(Both listen)*

*'Tis true!*  
*'sist wahr!*

*Quick! let us conceal ourselves!*  
*Schnell, uns zu verberg — en!*

*within this door are pierced two eyelets, two*  
*hier in der Thüre sind zwei Löcher, zwei*

*eyelets*  
*Löcher*

*whence we may well observe, may well observe what*  
*wodurch es leicht sein wird, ja, leicht sein wird zu*



They disappear through the secret door, closing it behind them.

Sie verschwinden hinter die Geheimthüre, dieselbe hinter sich schließend.

Säku.

Then quick, then quick con- ceal our selves.  
Uns müssen wir ver- berg en.  
w- er, what - ev- er here may pass.  
merken was hier passir- en mag.  
rall.

Scene III

Enter Karah, looking about her.

Karah tritt auf, sich umsehend.

Piu Lento.

pp accel. molto. f  
C.  
Pia.

Karah. poco lento.

This is the gloomy way of which I heard: Where is the door which  
Hier ist der dunkle Weg wovon die sprach: wo ist die Thür?  
poco lento pizz. Anf. pp



now should be so near?  
hier zu finden wär'?

Down to its depths my soul within is stirred with  
Tief, tief bewegt er-hebt sich meine Brust, die

*poco à poco cres.*

*ritard*

awe, with dread, and ever present fear.  
Angst, die Furcht be-drückt mich gar sehr.

*ritard.*

*Andante Moderato*

*Cor.*

Ah yes, I've decided!  
Jetzt bin ich entschlossen -

thy faith must be  
dein Glaube sei

*accel.*

mine;  
mein!

To  
nicht

seek thee, Constan-  
läng-er, Con-stantin

tine, I've left my  
will Laudern

*accel.*

R.H.



205.

home. In life, in death ~ I feel that  
ich! Kommt Leb- en, Kommt Tod bin ich auf

*Animato*

*noticing the door leading to*  
*die nach dem Tempel hinauf-*

I, ... that I am thine, Mid har rowing  
e-wig, e-wig dein, Zu dir fort

*dem.*

*to the temp'e she goes to it. Saku and Marcus come stealthily from secret door.*  
*führende Thüre bemerkend geht sie hin. Von ihr unbemerkt schleichen sich Saku und*

doubt will I so long - er roam.  
an - will stets ich halt - en mich.

*ritard.* *Tempo.* *stringendo*

*unperceiv'd by Karah.*

*Marcus aus der Geheimthüre.*

*Recit.*  
'Tis locked! what shall I  
Ver-schlossen! was thu' ich

*rall.*



Tempo Moderato

do? Am I be-trayed? this surely is the way of which my Sâ-ku  
nun? gibt es Be-trug? von dieser Thür hat Sâku mir gewiss er

Tempo Moderato.

turning - Karah discovers Sâku and Marcus.  
Dich wendend erblickt Karah die Beiden.

spake.  
Zählt.

Ha!  
Ach!

accel.

Sâku: scornfully, pointing to Marcus.  
spöttisch auf Marcus hindeutend.

This is indeed the way! behold thy  
Ganz recht! dort ist die Thür! und hier dein Ge

poco lento.

Allo-Moderato.

lov - - - er here!  
Lieb - - - ter!

Marcus. triumphantly  
triumphierend

Yea, mine thou art, fair Maid, but naught hast thou to  
Mein bist du, schöne Maid! Zu fürchten brauchst du.



fear! O God, protect me! Saku, thou false one, say!  
 nicht! Ach Gott, beschütze mich! Saku, du Fälsche, sag!

Why hast thou so de-ciered thy mistress kind?  
 warum an mich hast du solch Leid ver-übt?

Saku.

Know that I hate thee From the fatal day When first I knew his heart to  
 Weil - ich dich hasse, seit jenem schwarzen Tag wann seine Lieb' für dich mein

Karah.*pointing at Marcus.**auf Marcus hindeutend.*

thee inclined. Whose heart? not that of this base knave?  
 Herz be-trübt! Von wem sprichst du? doch nicht von diesem Schuft?



his proffered love I did with scorn — reject!  
nicht hör' ich zu wenn der von Lieb e spricht!

Temper thy  
Wäss'ge der

Saku

hords, my lady  
Reden eitle

brave!  
Luft!

Look higher far!  
von ihm kein Wort!

Karah.

dost thou not e'en sus-pect!  
Errathen kannst du nicht?

Ah, — cru-el thought! thou  
Ach, — welch Gedanke!

Tag. 8<sup>va</sup> bassa.

espress.

Saku.

maliciously.  
malitios.

Durely canst not mean — I do! I do! the haughty, haugh-ty  
Höint' es möglich sein? Jawohl! er ist's! 'sist Constan-tin ich

cres.



209.

Karah.

Saku.

Constantine!  
mein —

My Constantine!  
Mein Constantin!

Thy Constantine no  
Dein Constantin nicht

*pp* *mf*

Saku.

more!  
mehr!

Mine art thou  
Mein bist du

now!  
nun!

thee — I a — dore!  
dich — lieb' ich sehr!

Come what come  
Komm was komm

*mf*

may, — Come what come may, I tri — umph to — day, for nevermore  
mag, Komm was kommen mag, 'sist heut' Rechnungstag! ihn wiedersehn

— shall he be thine! —  
— wirst du nie mehr —

I've sworn it — by the  
Hab' ge — schworen — trotz

*mf* *p*



with forced calmness.

Karah. (mit erzwungener Ruhe)

210.

bow's di-vine! Is this thy secret? hear me well; ye  
dein-er Be-gehr! Ach, jötet be-greif'ich! hört mich an, ihr

banded trai-tors both, give ear! If with my love I  
Zwei Verräth-er, höret zu! Wenn ihr mir nicht macht

Drawing a dagger.

(einen Dolch ziehend.)

may not dwell, I'll seek a lofti-er, high-er sphere. Stand  
freie Bahn, such'ich so-gleich des Himmels ew'ge Ruh'. Zu



*Marcus draws slowly nearer.*  
*Marcus nähert sich langsam.*

back! rück!

let me in peace depart, Or this true blade shall  
 Lasset mich gehn von hinnen, Sonst dieser Stahl soll

*Marcus with a sudden movement - seizes her*  
*Mit plötzlicher Bewegung erfasst Marcus ihre*

pierce this faithful heart!  
 meine Brust durchdringen!

*Molto Vivace.*

Help! Hülfe!

*Saku quickly the other. They struggle together. Marcus wrenches*  
*rechte, Saku bald nachher ihre linke Hand. Karah sträubt sich heftig; Marcus ermächtigt*

*Karah.*

*Saku.*

*Marcus.*

Help! Ret-tung!

(roughly.)  
 (jetzt roh)

Enough of this! Nun höre auf!

Time swiftly flies! Schnell fliegt die Zeit!



217.

Es gelingt ihnen Karah's Hände hinter

art thou? where art thou?  
 bist du? wo bist du?  
 thou her mouth, and stop her cries!  
 ihr den Mund dass sie nicht schreit!  
 nough of this! enough of this!  
 höre auf! schnell fliehet die Zeit!  
 Hold still, — my  
 Still — e, — mein



Handwritten musical score for 'Wenn Rücken zu bringen'. The score is written on five staves. The first staff is a vocal line with lyrics: 'Helf! Hülfe! Helf! Hülfe!'. The second staff is a vocal line with lyrics: 'Enough of this, enough of this! Time swiftly, swiftly! Schnell, schnell - flücht die!'. The third staff is a vocal line with lyrics: 'Sweet! the knife was keen, But come thou! Liechen! Mein ist der Gewinn! jetzt muss du'. The fourth and fifth staves are piano accompaniment.

*A sudden cry from Saku. Marcus la*

*Plötzlicher Schrei von Saku. Marcus la*

Handwritten musical score for 'A sudden cry from Saku. Marcus la'. The score is written on five staves. The first staff is a vocal line with lyrics: 'flies! Zeit! ad lib. must - my haugh - ty queen! fat - meine kö nig - lin!'. The second staff is a vocal line with lyrics: 'must - my haugh - ty queen! fat - meine kö nig - lin!'. The third staff is a vocal line with lyrics: 'must - my haugh - ty queen! fat - meine kö nig - lin!'. The fourth and fifth staves are piano accompaniment. The tempo is marked 'Allegro non troppo'.



Karak to sink to the ground. Hear his sound, placing him back to the 214.

Karak auf den Boden sinken, er zieht seinen Regen, sich gegen die Mauer stellend

marcato.

all. Enter Const. with Scene IV Constantine. Allegro - Saku crutches in

Const. tritt mit Soldaten auf.

Recit. Thou, Karak!  
Du, Karak!

Saku - kauert in der

colla voce.

Ped. =

opposite corner concealing her face in her hands.

entgegen gesetzten Ecke, ihr Gesicht mit beiden Händen bedeckend.

Stand back, my guards! (To Marcus)  
Zurück, ihr Leut'! (zu Marcus.)

Thou, ca-ged beast, I'll slay with mine own hand!  
dich, wildes Thier, trifft Tod durch meine Hand! Er

*sf* *mp*

Ras-cal! de-fend thyself!  
barm-en giebt es kein für dich!

They fight.  
Zweikampf!

Allegro molto Vivace.



*Con fuoco.*

*Marcus suddenly takes the offensive forcing C. back a step or two.*

*Plötzlich ergreift Marcus die Offensive, Const. einige Schritte zurück.*

*Ped. b.*      *Ped. #.*      \*

*Springing back, he touches the spring of the secret door which opens instantly. He dis*

*zwingend. Schnell drückt M. auf die verborgene Feder der Geheim-thüre, die sich sogleich öffn*

*Ped.*      *Ped.*      \*



*when the door closes at once.*

Constantine

216.

*Er springt in den Gang hinein. Die Thüre schließt sich  
so gleich.*

*Es-caped! Escaped!  
Entfloh'n! entfloh'n!*

*but if I live - his life shall expiate - this base at-  
doch sollt' ich leben wird büßen er für sein - e Misse*

*to the soldiers.)  
(Zu den Soldaten)*

*tempt!  
that!*

*Et-amine well the door!  
Seht nach der Thüre dort!*

*accel.*

*He turns to Karah.*

*(Er wendet sich zu Karah.)*

*appassionato.*

*recovering  
(Sicherholend)*

Karah.

Constantine

*My Constantine!  
Ach, Constantin!*

*O joy! — o joy, she  
Welch' Freud' — e! ja, Sie*

*rit.*

*Tempo*

*mf*



217.

(Heads her to see.)  
(Er hebt sie auf.)

lives, Thanks — for such grace, kind Heaven. No questions now — A  
 lebt, Dank — für solch Him-mels-grade Jetzt keine Fragen — nur

Karah.(at first faintly)  
(Zuerst schwach.)

las! I must away. I sought thee — but to  
 fort — mich ruft die Pflicht. Ich suchte dich nur zu

ConstantineAndante con Moto

say — Thy faith henceforth is mine.  
 sagen — fortan dein' Glaube sei mein!

rit. molto.

Ah, — bliss such  
 Ach, — höchstes

preme! Ah, rapt — ure di-vine!  
 Glück! welche Freud — e wird mein!

Ped. \* Ped. \*



Karak.

218.

Ah, yes, I'm thine, and thou art mine, ev-er  
Ja, ich bin dein, auf ewig dein, e-wig.

Now art thou mine as I am thine forever mine, ev-er  
Ja, du bist mein, wie ich stets dein, auf ewig dein, e-wig

mine!  
dein.

mine!  
dein!

Poco Animato.

Constantine <sup>stern</sup> gebietend,

Remove this  
Führt dieses

R.H.

To Soldiers, pointing at Saku.

Zu den Soldaten auf Saku hindeutend.

woman from our view! Tho' base her crime - my sword is not for  
Schlechte Weib hinweg! Ob groß ihr Schuld trifft Sie doch nicht mein



her. Scherzhaft.  
 Until the morrow we defer her sentence - just - ly  
 Bis kommt der Morgen warten wir die schwere Straf' zu

*mp*

*Säku is led off by two soldiers towards the aqueduct entrance.*  
 Saku wird von zwei Soldaten nach dem Eingang des Aqued. abgeführt.

du - Away! a way!  
 nennen! Hinweg! hinweg *Poco Lento.*

*fp*

*In passing she raises her head to give the lovers a look of hate.*  
 abgeführt. Im Vorbeigehen gibt sie den Liebenden einen Blick voller Hass

*cresc. poco à poco.*

*Const.* *Piu Moto.*

The door is locked! Make haste, my men! The  
 Geschloß ist die Thür e! be-eilt euch, Leut'! das

*Piu Moto.*



hindrance swift remove, — and then march upward thro' the  
 Hinderniss be- seit-iget, noch heut' marschiret ihr mit

gloom! A-bove us, throned in daz-ling light, Se-  
 mir. Da o-ben Thron-et hoch und hehr, Se-

Karak.  
 ra - pis holds his court to-night.  
 ra - pis' Götzenbild nunmehr.

Ah.  
 Ach.

Now hasten all, the  
 Nah - ist sein Ver-

Chorus of Soldiers.



Shall we see to morrow's light, Or shall we by Se-ra-pis  
 werden wir den Morgen sehen? Ach. werden wir nicht unter-

god must fall, Serapis 'tis thy doom, 'tis thy  
 fall, be-eileth euch, be eilt' euch all' — ja, be-

Chor.  
 Hast — en, hasten  
 Nah — ist dein Ver-

Hast — en all, now hast — en hasten  
 Nah — ist dein Ver-fall, — ist dein Ver-

*open the door leading up to the temple  
führende Thüre eingebrochen.*

might — Destroying all — be — death his  
 gehen? Wenn seiner Fall — Zer- schmet — ert

doom, Now hasten, hasten all, Now hasten all, the god must  
 eileth euch, be eilt' euch all? Recht nah, recht nah ist dein Ver-

all, Now hasten all the god must fall,!! Se-  
 fall, be-eileth euch all, be-eilt' euch all'! Se-

Cres.



Handwritten musical score for a vocal and piano piece. The score is written on five staves. The lyrics are in English and German. The tempo is marked *Poco Moderato*. The key signature is one flat (B-flat).

Lyrics (English):

fall all', Be- hurled un- to our doom,  
 all', keh. Ka - - - rah weh e dir!  
 fall, se- aa - - - pis, 'tis thy doom;  
 -fall, se- aa - - - pis, weh e dir!  
 ra-pis! se- ra-pis! 'tis thy doom.  
 weh e dir!  
 'tis thy dir!

Lyrics (German):

Wie sie hinaufsteigen wollen fällt ein temporärer Vorhang.

Tempo: *Poco Moderato*. (Tempo di Marcia)

*As they begin to ascend the staircase a drop-curtain falls. Transformation*  
*Wie sie hinaufsteigen wollen fällt ein temporärer Vorhang. Verwandlung.*

*Poco Moderato. (Tempo di Marcia)*

Handwritten musical score for a piano piece. The score is written on two staves. The tempo is marked *Poco Moderato*. The key signature is one flat (B-flat).

The score features a series of chords and a melodic line. The tempo is marked *Poco Moderato*. The key signature is one flat (B-flat).

Handwritten musical score for a piano piece. The score is written on two staves. The tempo is marked *Poco Moderato*. The key signature is one flat (B-flat).

The score features a series of chords and a melodic line. The tempo is marked *Poco Moderato*. The key signature is one flat (B-flat).



Handwritten musical score system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.

Handwritten musical score system 2. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.

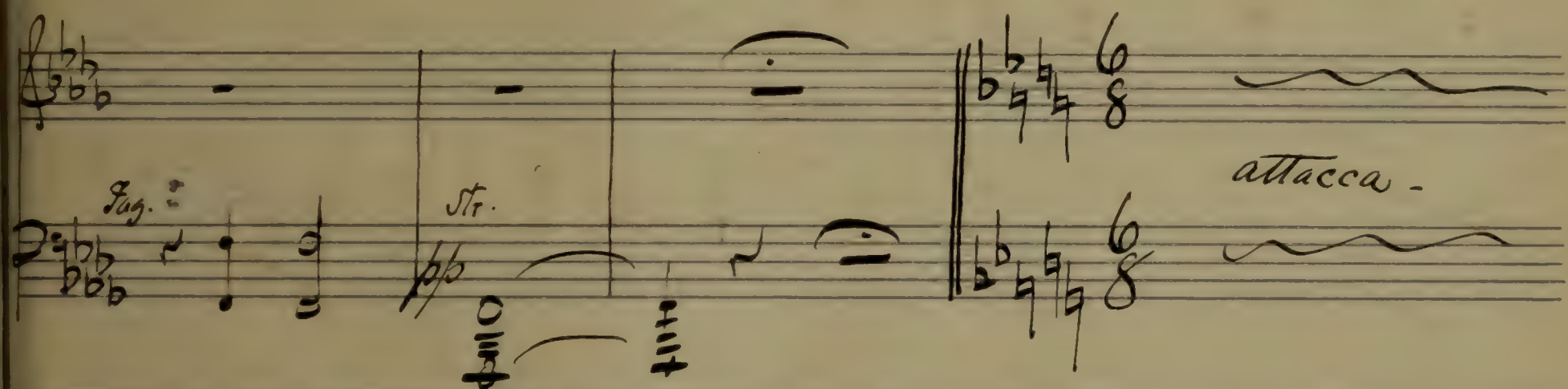
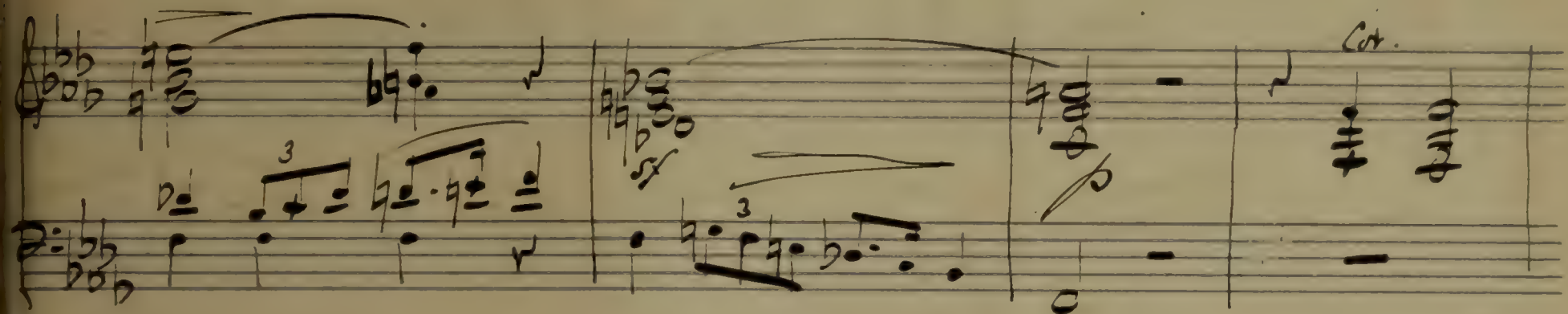
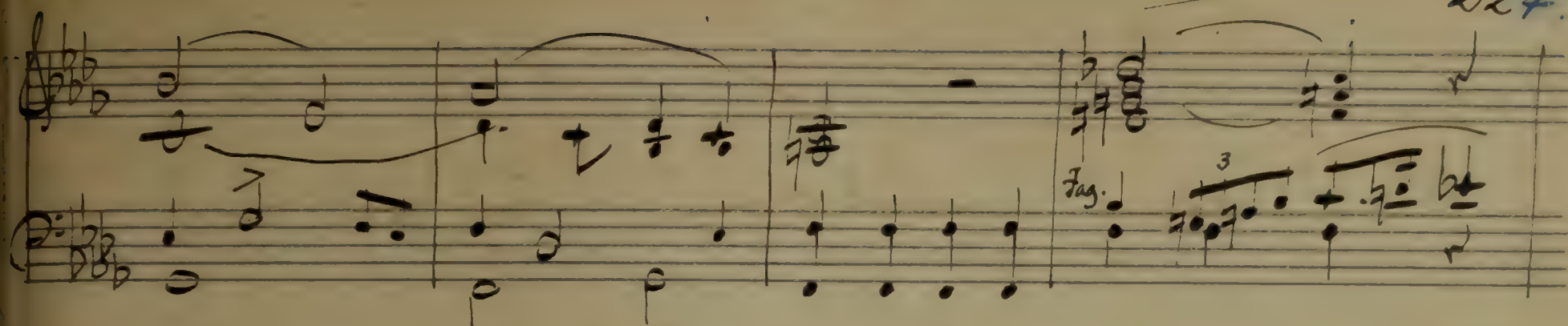
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Handwritten musical score system 4. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.

Handwritten musical score system 5. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.

Handwritten musical score system 6. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.



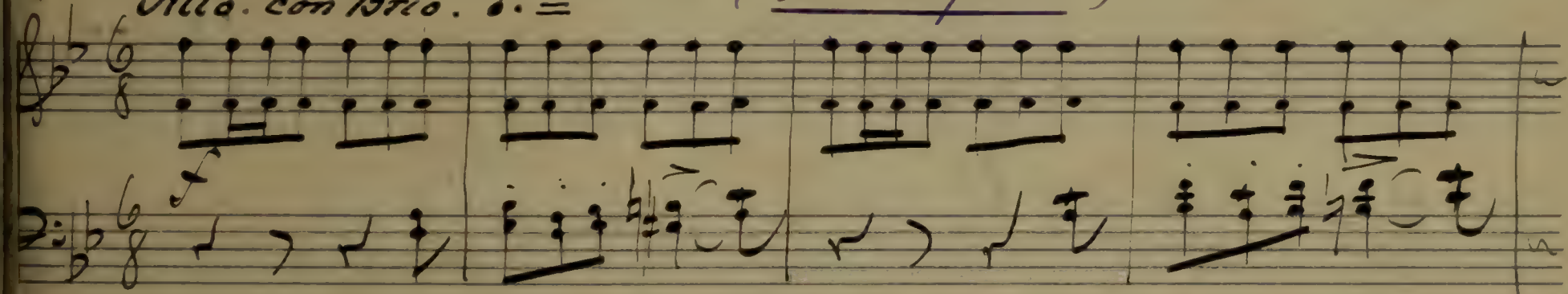


# Scene V

(In the Serapeum. Orgie.)

Allo. con Brio.  $\text{♩} =$

(Im Serapeum)

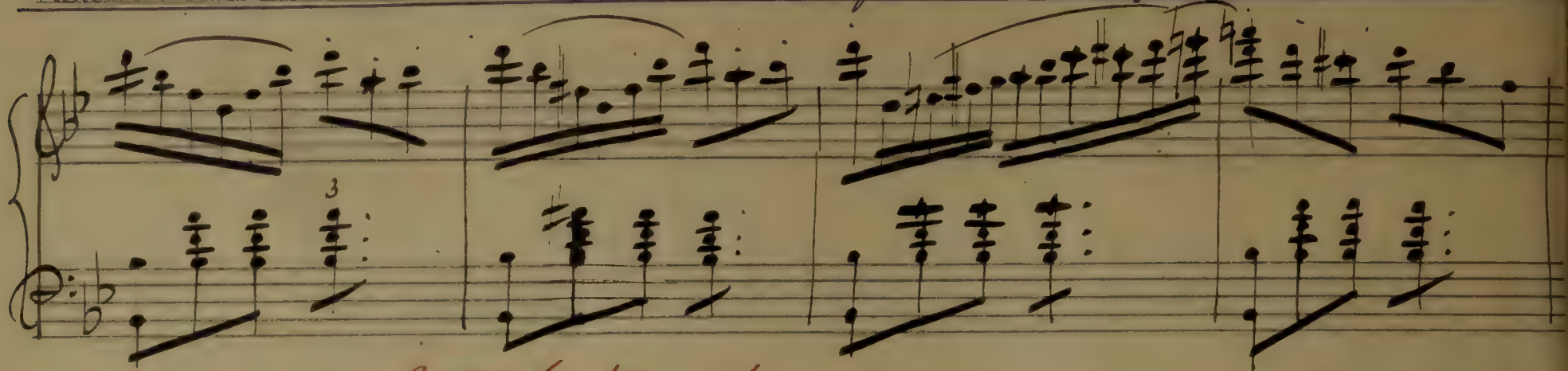


*Rise of curtain discloses the interior of the temple of Serapis, a magnificent hall.*  
*Beim Aufziehen des Vorhangs entdeckt man das Innere des Serapeums. Prächtiger,*

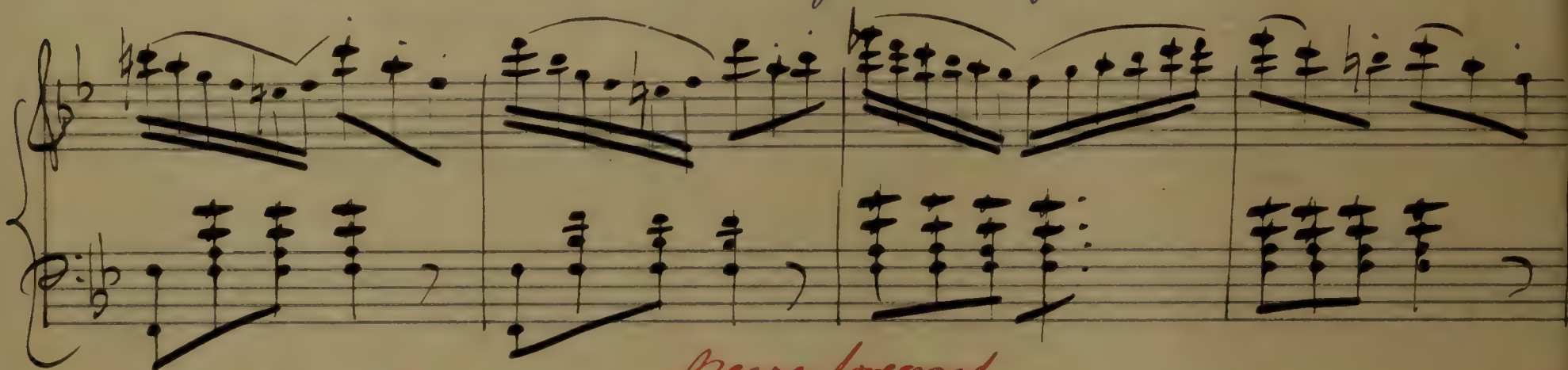




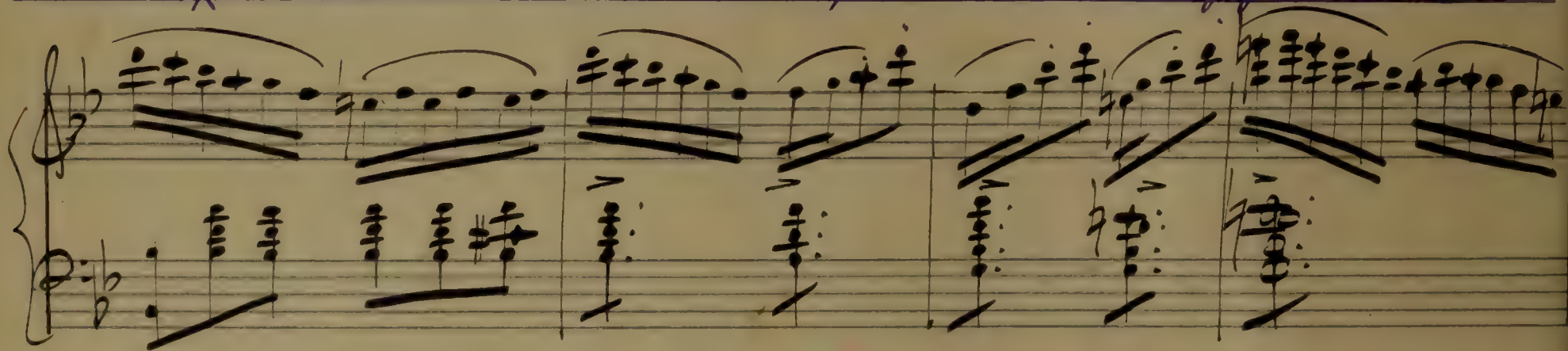
*brilliantly illuminated. The lofty roof is supported by pillars of variegated marble.*  
 hell beleuchteter Saal. das hohe Dach ruht auf marmornen Pfeiler verschiedener Farben.



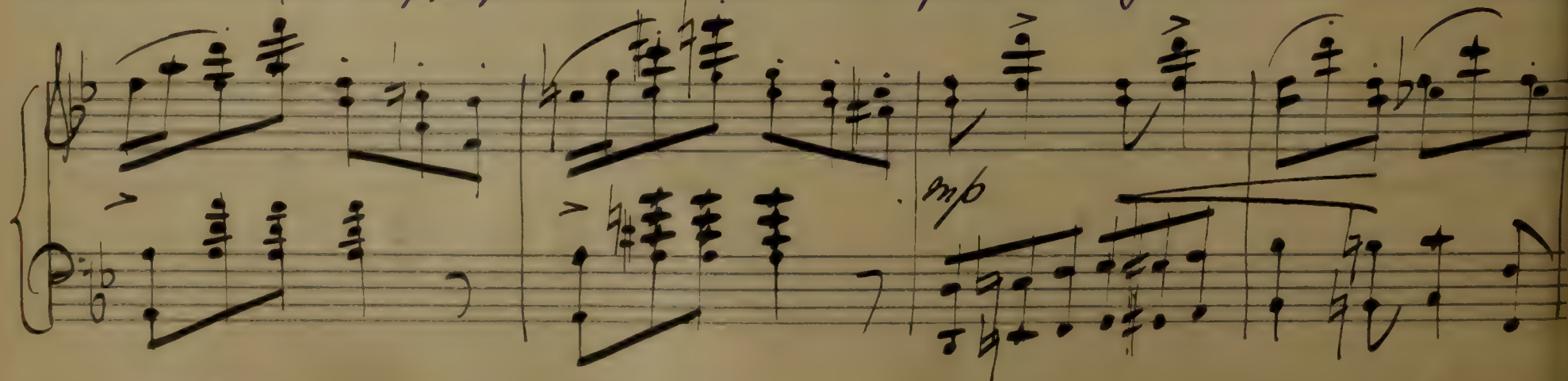
*In the background*  
~~On the left of spectator~~ *In a ground* is seen the colossal statue of Serapis filling  
 Links vom Zuschauer erhebt sich Im Hintergrunde, die ganze Höhe des Gebäudes ein



*Nearer foreground*  
 entire visible height. ~~On the right, opposite the statue~~, an altar upon which a sacrificial fire  
 erhebt sich *Näher gegen Vordergrund zu*  
 blickend, das Colossale Götzenbild des Serapis: dieser Statue gegenüber steht ein

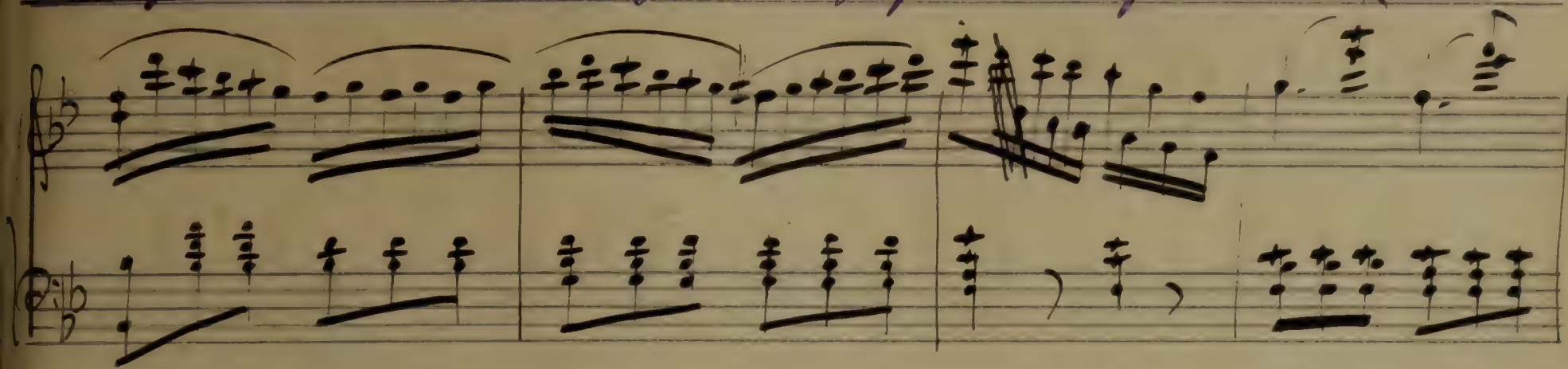


*is burning. Immense brazen gates on the right (of spectator)*  
~~close the background.~~ *A wild orgy*  
 Altar worauf ein Opferfeuer brennt. Grossartige eiserne Pforten ~~schliessen den~~ *rechts vom Zuschauer*

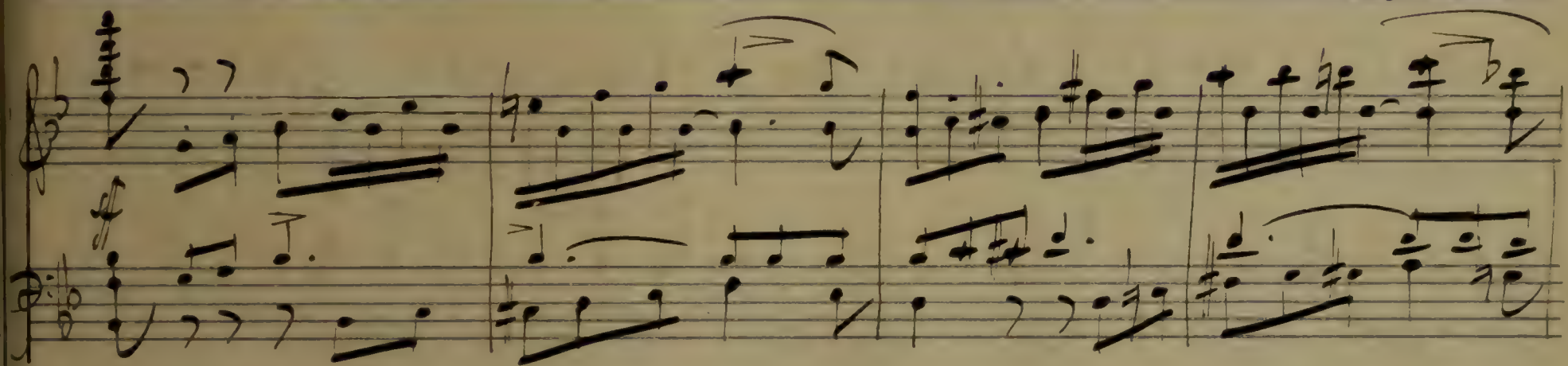




is taking place. The multitude, both male and female, crowned  
Hintergrund ab. Eine wilde Orgie beschäftigt die Menge, die mit Blumen



with garlands, and half intoxicated, are watching a band of dancing-girls  
bekränzt, halb betrunken, einer Bande von Tänzerinnen zuschauen.



Wildest festivity -

Wildeste Ausgelassenheit.

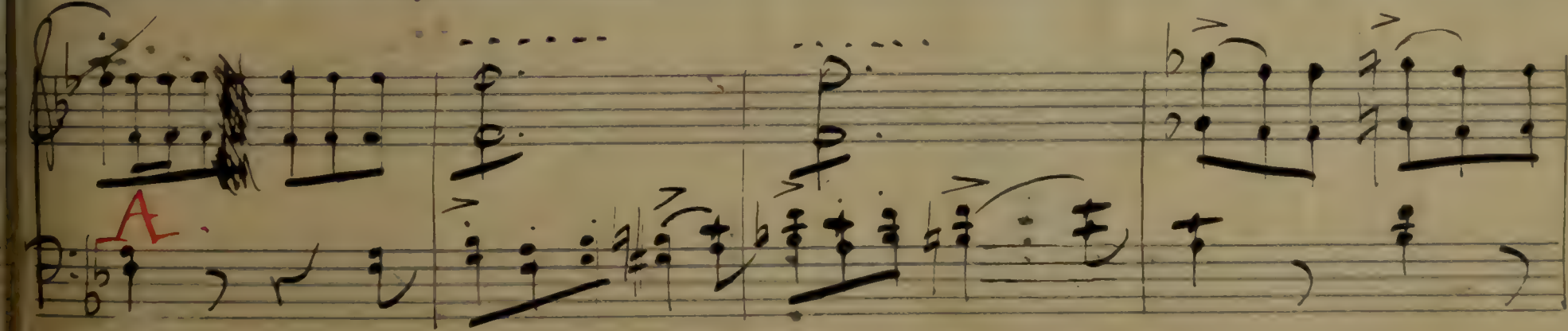
The great idol glows as though illumi-

Das grosse Götzenbild erglüht als ob von



nated from within.

innen durchsichtig beleuchtet.





*Sopr. Alti.*  
*Tenori.*  
*Bassi.*

*To thee, — to thee — Se-ra — — — —*  
*Zu dir, — Zu dir — — — — Se-râ — — — —*

*pis, — — — — wind we our fes — — — — tal gar — — — —*  
*pis, — — — — wind — en wir Fest — — — — quier-land — — — —*



lands. To thee, — to thee god Bac - chus —  
 den. Zu dir, — zu dir Gott Bacchus, —

The first system of the musical score consists of three measures. The top staff is a vocal line with lyrics in English and German. The bottom staff is a piano accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

Pour — we the spark - ling wine!  
 Schenk — en wir freu - dig ein!

The second system continues the musical piece with three measures. The vocal line and piano accompaniment are consistent with the first system. The lyrics are in English and German.

Drink! Drink! for merry the time is  
 Trinkt! Trinkt! im Rausche die Zeit ge —

The third system concludes the page with three measures. The vocal line and piano accompaniment continue. The lyrics are in English and German. The page ends with a double bar line.



pass-ing, Drink to the gods! drink to ourselves!

niess end; selig-er Lust glücklich bewusst!

drink, aye, drink, aye drink to the fruit-ful

Trinkt ja! trinkt ja! Heil sei dem ed-lem

vine!

Wein!



*Fast, ah how fast, — the dancers in circle are*  
*Schnell, ach, wie schnell, — die Mädchen im Tanze um-*

**B.**

*fly — ing! Sweet, — ah how sweet — the flutes to the voices re-*  
*preis — en! Süß, — ach, wie süß, — die Flöten die Stimmen be-*

*ply — ing! Wild, — ah how wild the trumpets and tubas are*  
*gleit — en! Wild, — ach, wie wild, — Trompeten und Trommel er-*



ring - ing! Se - rapis, thy praise, Bacchus thy lays, evermore would we be  
 kling - en! Se - rapis, zu dir! Bacchus, zu dir! immermehr möchten wir

The first system of the musical score consists of four measures. It includes three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The piano part features chords and moving lines in both hands.

sing - ing!  
 sing - en!

Shout, then, aye Shout! Se - rapis will care for to  
 Freu - et euch all! Se - rapis wird schon für uns

The second system continues the musical piece. It features the same vocal and piano staves. The lyrics continue across the measures. A red 'C' symbol is visible in the Tenor/Bass staff of the second measure. The piano accompaniment continues with harmonic support for the vocal lines.



mor-row; To-day, — aye, to-day — No care will we id-ly  
 sorg-en; für heut-e, für heut' — braucht Niemand wohl Angst zu

bor-row. Sing and re-joice, to Bacchus the chorus up-  
 borg-en. Lasset nicht das Lied — Zu Bacchus in Ferne ver-



- rais - ing, Sing! loud - ly Sing! ~ the joys of the dance ever  
 hal - len, Lasset hoch und laut ~ die Freuden des Tanzes er

praising! praising! / ev - er prais ~  
 schal - len! Freut euch! freut euch! freut ~



Handwritten musical score for five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has the word "ing!" written below it. The second staff has the word "such!" written below it. The fifth staff has the word "Ped." written below it. The score is numbered 234 in the top right corner.

## Scene VI

L'istesso Tempo.

Enter Karnis in his priestly robes.

Karni tritt in seinen priesterlichen Gewänder auf

Poco meno Moto

Karnis.

Narnis tritt in seinen priesterlichen Gewänder auf.

poco rall. e dim.

Shame! Schämt Euch!

for Shame! schämt Euch!

cease this base revelry! hört auf mit dieser Frevel that!



Think ye Se-ra-pis honored by such or-gies foul?  
Denkt ihr Se-ra-pis sei verehrt durch Schmelze rei?

*cresc.*

Al-ready at our gates the  
Um-zingelt sind wir schon von

Roman legion stands, while on the outer wall our ar-med men in direct  
Ro-ma's tre-gi-on, und auf dem äussern Wall stehn unsre Krieger, ach, wie

Combat strive. In sup-plication should ye bow, in  
Schwer bedrängt! An-be-ten solltet ihr den Gott, um



pray'r, — and sacrifice!  
Gnad-e ihm an-fleh-en!

Se-ra-pis!

Thou — alone canst  
dein' ist die Rettungs-

Save;  
-kraft:

The hour is come, the  
auf e-wig bleibst du

fi-nal test draws nigh: Sup-  
unser Hoffnungs-stern. Ach

port with thy great might  
geb-e uns den Sieg,

our warriors brave, E'en now thy thunder  
die Meisterschaft, schon rollt dein Donner

cresc.

mf

otto



## Chor.

Sopr. Alto.

mp

Se-

ra-

pis, hear and save!

—

Ah,

Er-

hör-

e uns, Se-

ra-

pis! der

Tenor.

## Chor.

mp

Se-

ra-

pis, hear and

Er-

hör-

e uns, Se-

Bass.

mutters from on high.  
aus der weiten Fern?

*Distant thunder. It begins to grow dark.*

*(Ferner Donner. Es fängt an dunkel zu werden.)*

Cresc.

Whence this sudden gloom? What  
Sturm zieht jetzt her-an; wie

means the growing dark-ness? Is  
wird es jetzt so dunkel! Es

save! — Ah, whence this sudden  
ra — pis! der Sturm zieht jetzt her-an; Es wird so dunkel, Es

means the darkness? Is  
wird es jetzt so dunkel! Es

Cresc.



this the final doom?  
 ist um uns ge-schhan!  
 this the final doom?  
 ist um uns ge-schhan!

Porphyrius rushes in.  
 Porphyrius stürzt herein.

**A.**

(Lightning and thunder)  
(Blitz und Donnersehltag.)

# Porphyrius

molto agitato

We are betrayed!  
 Wir sind ver-rathen!  
 the secret way made known!  
 der Weg geheim bekannt!

the Imperial guard will soon attack us here!  
 bald greift uns an - die Kaiserliche Garde!  
 the outer  
 schon umge-

mp



237.

Karnis.

well already is o'er-Thrown! And if 'tis so - what  
 - worf-en ist der äüss're Wall! Und wenn es wahr ist - wo-

- Zu solch' grosse Furcht?  
 need of slavish fear.

Chor. Woe! - - - **B**  
 Weh! - - -

(Thundercrash!)  
 (Donnerschlag.)

Weh', wehe uns!  
 Woe unto us!

Weh', wehe uns, Vernichtung rückt heran,  
 Woe - unto us! the storm comes on apace!

*mp* *cres.* *dim.* *cresc.*



Save, Save thy temple from disgrace. Save us, Save us, Se-

*Tenor.*  
Rettung! Es ist um uns gethan! Rettung! Rettung, Se

*Ped. \* Ped - \**  
(Storm and rain heard without)  
(Sturm und Regen von draussen gehört.)

ra-pis! ra-pis!

*8va.*

*dim*

*Thunder crash!*  
(Donnerschlag)

Porphyrius.  
Let us fly while we may in the  
Lasst uns fliehn, lasst uns fliehn durch den



241. Porphyrius.

storm - in the night, Re - sistance is vain, stay not and be slain! Re -  
 Sturm, durch die Nacht, wir streben umsonst gen die Römische Macht!

Chor.

Chor an.

istance is vain! O where shall we fly?  
 Sonst Streben wir, wo - hin - sollen wir?

Karnis.

With Se  
 Dir, Se

das letzte - Ge -  
 The Judgment must

rapis I live, with Se - rapis I die! Chor.  
 ra-pis, treu dien'ich, und dir nur al - lein!

8vi.



nicht muss es sein!

surely be nigh!

Karnis.

Andante Maestoso. 242

Gross or Serapis.

Might — Ty Se ra pis,

molto ritard.

*p* espressivo.

*Pause im Sturm*  
*Tull in the storm.*

Andante con Moto

*Das Volk wirft sich vor dem Gotzenbild nieder.*  
*(The multitude prostrate themselves before the idol.)*

hör' mich an!

Form Sublime!

Schütz — e uns jetzt bei dem Gefahr; des

Grant — us to see thy might displayed. De

*Blitz und ferner Donner von Zeit zu Zeit.*

*lightning and distant thunder at intervals*

Feindestrotz ist dir nur Wahn, von diesen Aengsten uns bewahr'.

fend us now — in troublous time, De-sert us not — when foes invade!



Chor. Poco All.  
Woe, — utter woe, the end is nigh!  
Ach, — wehe uns, Vernichtung naht!  
Poco Allegro  
I — — — must away to  
Schnell — muss ich fort mein

*Karnis.*

find my child! — Too late, too late! Here must thou stay, — By  
Kind zu retten. Zu spät, zu spät! kommst nicht von Statten, dich

~~The storm begins to pass over. Lightning with a thunder interval.~~  
~~Der Sturm fängt an wieder zu gehen. Blitz ohne Donner zu werden.~~

Chor. *à Tempo*

*rallent. molto.*

earthly cares be not be-  
ruft die Pflicht, hier muss du sein!

*accel*

Chor. *à Tempo*

Ah, it is now too late to fly!

Chor. *à Tempo*

Ach, schweres Loos, ach, Schicksal hart!

*Tempo 3*

*cres.*

*Ped.*



Scene VII.

*At this moment Constantine, Karah, and Soldiers enter foreground.*

*In diesem Augenblicke treten Constantine, Karah und Soldaten im Vordergrund auf.*

Un poco più moto.

*(Chor. rises)*

Chor.

*(Chor. erhebt sich)*

Poco più moto.

*Our cause is lost! 'tis he! 'tis he! 'tis*

*Wir sind verloren! er ist's! er ist's! er ist's!*

Porphyrius. *(Perceiving Karah.)*  
*(Karah entdeckend.)*

*Constantine!*  
*Constantin!*

*my child! my Ka - rah!*  
*mein Kind! mein Ka - rah!*



245.

Karak.

(rushing to him).  
(stürzt auf ihn zu.)

do I rightly see! My fath -- er, my father! find I  
täuscht das Auge mich! Mein Va -- ter, mein Vater find ich

Constantine advances.

Hee  
dick? 3 Trombe.

Constantine tritt vor.

Constantine

(to the Soldiers.)

(Zu den Soldaten)

In the Emperor's name!  
Im Namen des Kaisers!



Men — of the Legion, heark — en to my words! Let  
 hör — et Soldaten, dann — vollbringt die That! ihr

(Wood Wind) *mf*

Some of you pro — ceed — To open wide, with speed, this  
 Lau — te aus — er — Roren — be — setzet jetzt die Pforten bis

Temple's brazen gate, That soon, at our right hand, the  
 hin zum Hinter — grund'; da — mit die Christenfrommen zu



247.

Chor. unisono

Christ ian priests may stand, And join our state.  
 uns bald mögen kommen zur recht-en Stund'.

*Sotto voce.*

las! a-las! Se-rapis, hear and save!  
 weh! o weh! Se-rapis, steh' uns bei!

**B**

Constantine.

Si-lence! in name of Theo-do-si-us!  
 Si-lentium! im Namen Theo-do-si-us!

*Tempo.*

*colla voce.*

Energico.

But first, my men, advance! and quickly over-throw you heathen altar!  
 Doch jetzt, ihr Leut', aus Werk! vernichtet mir zuerst — den Hochaltar!

*Colla voce*

*fp*



So hath the Emperor himself com-mand-ed.  
So hat der Kaiser selbst Befehl ge-gab-en.

(Word.) mp  
bc  
ps

p str.

6-12

*(Four or three soldiers step forward hesitatingly, and then halt.)*  
*(Einige Soldaten treten einige Schritte vor, um dann anzukommen.)*

*dolente.*

*ten.*

*poco à poco accel. e cresc.*

6-12

**Karnis.** *Poco Allegro.*

A-  
Hin-  
vaunt, — ye Christian-herd! Beware the  
weg! — ihr Christen-schaar! hier herrscht der

*Poco Allegro*

mf

3

qui

*(to the people.)*  
*(Zudem Volke)*

god!  
Gott!

Will ye, — comrades of Alexandria, per-  
Erlaubt ihr, Getreuen von Alexandrien, solch'

3



249.

Constantine.

- mit such impious act, such sacrilegious deed?  
eine Frevetthat, solch' lästerlich Begehn?

Peace, - peace, I say, old  
Ruh-ig, ruhig, alter

(with sarcasm - to the soldiers.)  
(Zuden Soldaten - Sarkastisch)

man! Is it the heathen-god whom thus ye dread, or this his  
Mann! Ist's wohl der Götze hier der Euch abschreckt? ist's wohl der

priest, whose occupations gone? A gain I now command, - advance! o'erthrow th.  
alte Mann der vor Euch steht? noch einmal ford're ich - ans Werk! zerstört de

Still more evident signs of fear on  
Noch deutlichere Zeichen der Angst

the part of the soldiers. They beg C. in pantomime  
Seitens der Soldaten - sie flehen C. pantomimisch

al-tar!  
Hochaltar!

Poco Agitato

sempre cresc.



*not to insist upon his order.*

an nicht auf seinen Befehl zu bestehen.

What! are ye  
Was! seid ihr

*colla voce.*

250.

*à Tempo*

cowards all! That vainly I should call On you such act to do! See  
all so feig dass ich euch muss ermahnen - en eu-re Pflicht zu thun! Seht

*Tempo.*

me the deed ful-fil, Sworn - to my mas - ters'  
mich die That vollführen, das geht nicht nach Willkühren, Es

*(Karnis nimmt ein Schwert vom Altar)* *(C. to Karnis.)*  
*(C. zu Karnis.)*

will as soldier true! Karnis takes a sword from the altar  
ist Soldaten pflicht! (advancing) (vortretend)

*cresc.*

Stand  
zu-



back, old man! I would not do thee harm. Once more I pray - Se-  
 gneß, mein Alter, dich möcht' ich schlagen nicht. Er- hör', Serapis. —  
 Poco Moderato.

The great idol begins to glow.  
das grosse Götzenbild fängt zu glühen an.

rapis, nerve mine arm!  
wie er frevelnd spricht!

in life, or	death	will
Kommt Leben oder	Tod	so

(Const. geht weiter) nach Kurnis hin

I Thy priest re-main.  
bleibe mir nicht fern.

(Const. moves quickly towards Harris.)

Allegro.

Harris weist ihn zurück, als schleudere<sup>er</sup> er auf ihn  
einen Fluch.

Constantine

(Karnis waves him back with gesture as of a curse.)

Wen es

colla voce

mercato



Deafening peal and blaze of light. Const. sinks  
turned at the foot of the altar.

Karah to wher self from the father

Furchtbarer Blitz und Donnerschlag. Const. sinkt  
betrübt hin auf die untersten Stufen des Altars.

Karah reißt sich <sup>von</sup> ihrem Vater los, u. eilt

Karnis.

Karnis turns to altar, taking from it the sacrificial knife <sup>himself</sup>  
and rushes to Const. He aims a rapid blow, Karah interposes, and receives the  
wound in her breast.

ihrem Geliebten zu. Karnis wendet sich zum Altar und nimmt das Opferschwert; sich  
schnell umdrehend will er Const. tödten, Karah wirft sich dazwischen  
und wird von Karnis tödtlich verwundet.

2<sup>nd</sup> tremendous crash.

Heligknecht strikes the idol & destroys it.

Porphyrius rushes to his fallen daughter.

2<sup>ter</sup> furchtbarer Schlag.

der Blitz schlägt ein, das Götzenbild vernichtend!

Porphyrius stürzt auf seine Tochter zu.



253.

Moderato.

Const. ist einstweilen wieder zur Besinnung gekommen.)  
Wie er das Geschehene begreift durchsticht er den Karnis.

*ff* Weh! weh! welch?

*Const. has now recovered from the shock.*  
*He stabs Karnis to the heart.*

**Chor.**

Woe! woe! must

The prophecy fulfilled! Ah! (K. falls)  
Vollbracht der alte Spruch! Ach! (K. fällt)

*Tromb.*

Moderato.

*Timp.*

*12 5.*

*dimin.*

such blood flow?  
blut'ge That! wie

Death — our be-loved ones lays  
schwer — uns der Tod getroffen —

*From the fall of the idol the storm begins to pass over.*

*Von dem Moment des Götzensturzes fängt der Sturm an sich allmählig zu legen.*

*sin.*

Allegro con Brio.

low.  
hat!

Not a  
Keiner  
*Tenori pp e*

sign, not a sound mid the stillness profound. The  
Laut, Keiner Schall findet hier Wiederhall; die

*Pause of general expectancy.*

*(Pause allgemeiner Erwartung)*

Allegro con Brio



Meanwhile Const. and Porph. occupy themselves with Harah. She begins to stir. They raise

Während des Chores beschäftigen sich Const. und Porph. um Harah: sie fängt an

*cres- cen - do poco à poco.*

struction foretold By the priesthood of old, it hath - not come true, there  
(Tenor)  
Stör-ung weissagt - kommet nicht: habet Acht! Um sonst - unsre Neu'; hoch

*cres- cen - do poco à poco.*

her and supporting her all three come a few paces nearer foreground.

Zu sich zu kommen. Sie erheben sie und alle drei treten einige Schritte dem Vorder-  
grunde näher zu.)

*pp Più Moderato*

hail - to the New, to the New!  
leb - e das Neu', ja, das Neu'!

But what shall now be  
Doch was wird jetzt ge

*Più Moderato.*

*pizz*



Handwritten musical score for voices and instruments. The score is in B-flat major (two flats) and 8/8 time. It features three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment with Corni (Horns) and Pedal.

**Vocal Parts:**

- Soprano:** Fall? Silence! Keep silence all!
- Alto:** Schek'n? stille! wir werden seh'n!
- Tenor:** (No lyrics written)

**Piano Accompaniment:**

- Corni:** (Horns) - marked *pizz* (pizzicato).
- Ped.:** (Pedal) - marked with a star symbol.

The score includes dynamic markings such as *ppp* (pianissimo) and *pizz* (pizzicato).

Andante Espressivo, ma con Moto. (2/4)

Handwritten musical score for voices and instruments. The score is in B-flat major (two flats) and 6/8 time. It features three vocal parts (Karah., Constantine, Porphyrius) and a piano accompaniment with Chor. (Chorus) and Pedal.

**Vocal Parts:**

- Karah.:** O anguish! my Ka-rah! rah!
- Constantine:** O Schicksal! Ka-rah! rah!
- Porphyrius:** O what anguish! Ach welch Schicksal!

**Piano Accompaniment:**

- Chor.:** (Chorus) - marked with a star symbol.
- Ped.:** (Pedal) - marked with a star symbol.

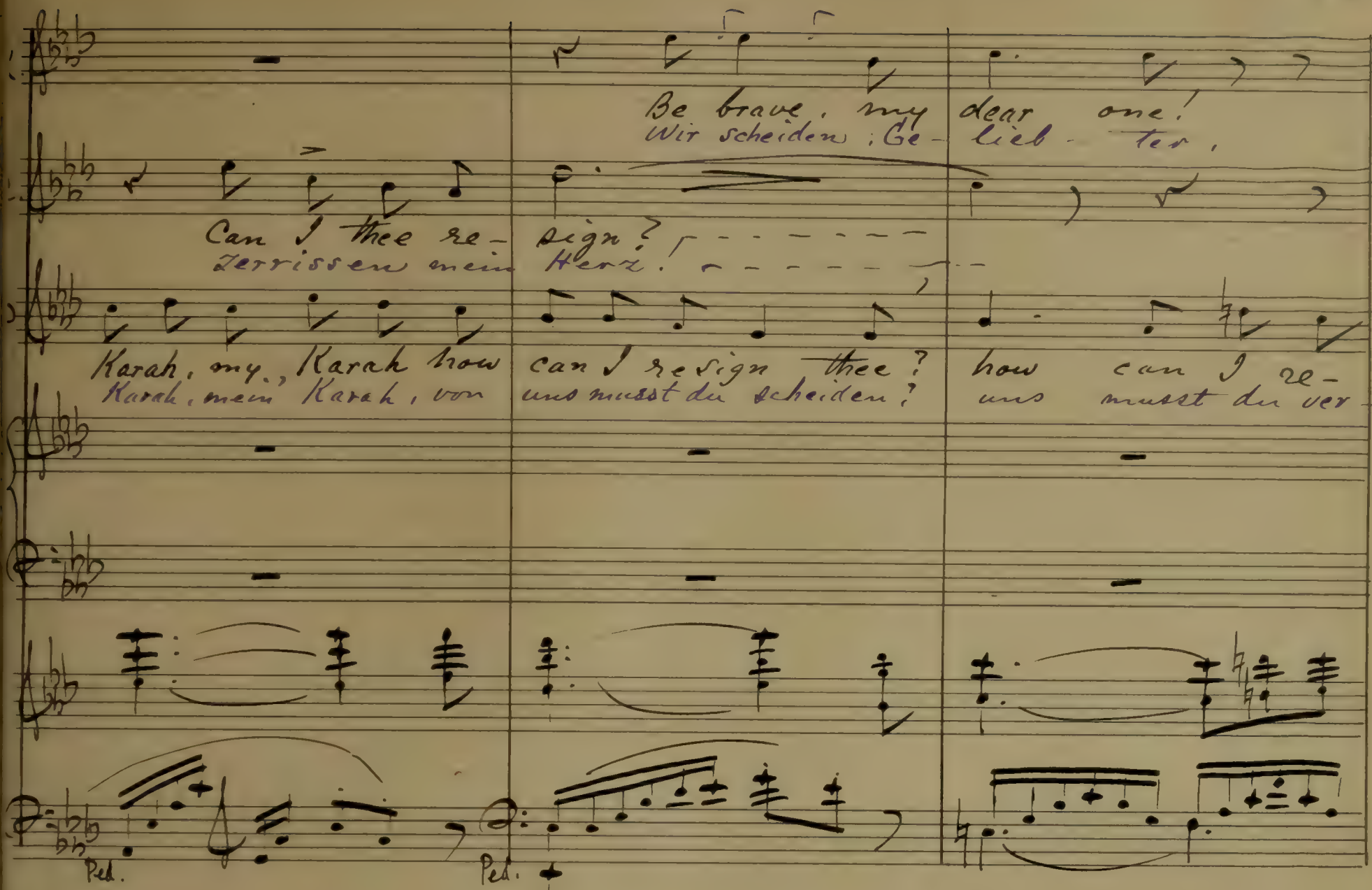
The score includes dynamic markings such as *ppp* (pianissimo) and *pizz* (pizzicato).



Be brave, my dear one!  
Wir scheiden; Ge- lieb- ter,

Can I thee re- sign?  
Zerrissen mein Herz!

Karak, my, Karak how can I resign thee?  
Karak, mein Karak, von uns mußt du scheiden? how can I re-  
must du ver-



Thou must not re- pine.  
doch Herz wird der Schmerz!

sign lass thee? ah, grieve- never ending! ah-  
lass en? Ach, gram ohne Ende! ver-

Be- sei Oh welch'

A- las, such an end- ing!  
Von dir so zu scheid- en





brav.

K. *brave, be- lov- ed!*  
*brav. Ge- lieb- ter!*  
*'Tis the Faith, 'tis the*  
*Nur dem Kreuz', nur dem*

C. *bit- - - - - terest, bitt - - - - - erest*  
*bitt - - - - - er-e, bitt - - - - - ere*  
*loss!*  
*Rein!*

P. *eruel blow;*  
*nichtender Schlag!*  
*Ev'ry hope in life resigning, my*  
*jede Hoffnung und ahn, unauf-*  
*tears - - - - - un-*  
*halt - - - - - sam die*

*pp* *A-las! with*  
*O seht welch*

*Ped.*

K. *Faith - Thou't de-fend- ing,*  
*Kreuz' - - - - - musst du dien - en.*  
*be true to the*  
*dem Kreuze al-*

C. *How can I thee resign, my Ka - - - - - rah?*  
*Wie kann ich dich entbehren, mein Ka - - - - - rah?*

P. *ceas - - - - - ing flow. - - - - -*  
*Thrän - - - - - e fliess - - - - - et.*  
*O what, an - - - - - guish!*  
*O welch' Schick - - - - - sal!*

*grief we all are strick - en!*  
*Gram uns jetzt be- droh - et.*

*Ped.*



**A.**

*Cresc.*  
lein!

In the Kingdom above -  
Oben treffen wir uns -

Will I meet thee, my love!  
ja, im sel'gen Verein!

O what  
Welches

An - guish!  
Schicksal!

O what anguish, what an - guish!  
welcher Gram ohne End - - - e!

O what anguish su -  
Welcher Gram, welcher

preme, - - - ou - preme!  
Gram - - - bleibt mir!

must I lose thee, my love?  
welcher bittere Ver - lust!

She dies, she

dies! - - - -

sie stirbt!

**A.** sie stirbt, die

stirbt - - - -

she dies - - -!

*Ped.* arpa.

ah forget not, ah forget not  
ach, vergess' nicht, ach vergess' nicht

Ka - rah, O Ka - rah, farewell! O bitter, bitt - er  
leb' wohl! O bitt're, bitt' - re

Ka - rah, O Ka - rah farewell!  
leb' wohl! - - - O bitt - er  
O bitt' - re

Alas! the maid - en  
O weh, das Mäd - chen



259.

K. *Thou -*  
*du -*

C. *woe!*  
*Pein!*

P. *woe!*  
*Pein!*

*à piacere.*  
*forget not thou - the*  
*vergess' nicht du - das*

*dies, the maiden dies*  
*stirbt, das Mädchen stirbt!*

*arpa.*  
*Ped. # Ped.*

K. *Tempo. (She dies.)*  
*(sie stirbt)*

C. *Cross. Kreuz.*  
*Tempo*  
*Ah, - anguish supreme, she's gone! she's*  
*Ach - sie ist entschlafen schon. - entschlaf - en*

P. *Tempo.*  
*Ah - - - - - what woe! she's gone! she's*  
*Ach, - - - - - welches Leid! sie stirbt! sie*

*Ah what a loss is this for us! the maiden dies, alas, she's*  
*Welcher Verlust wird uns zum Theil! das Mädchen stirbt, O weh, Es*

*8*



And let the corpse of Mark sink! The floor  
The first rays of the morning sun illuminate the temple.

Enoch. Prop. lassen die Leiche Marks auf dem Boden sinken.  
die ersten Strahlen der Morgensonne erhellen den Tempel.

gone! schon!

gone! stirbt!

gone, alas, He's gone!  
ist entschlafen schon!

8...

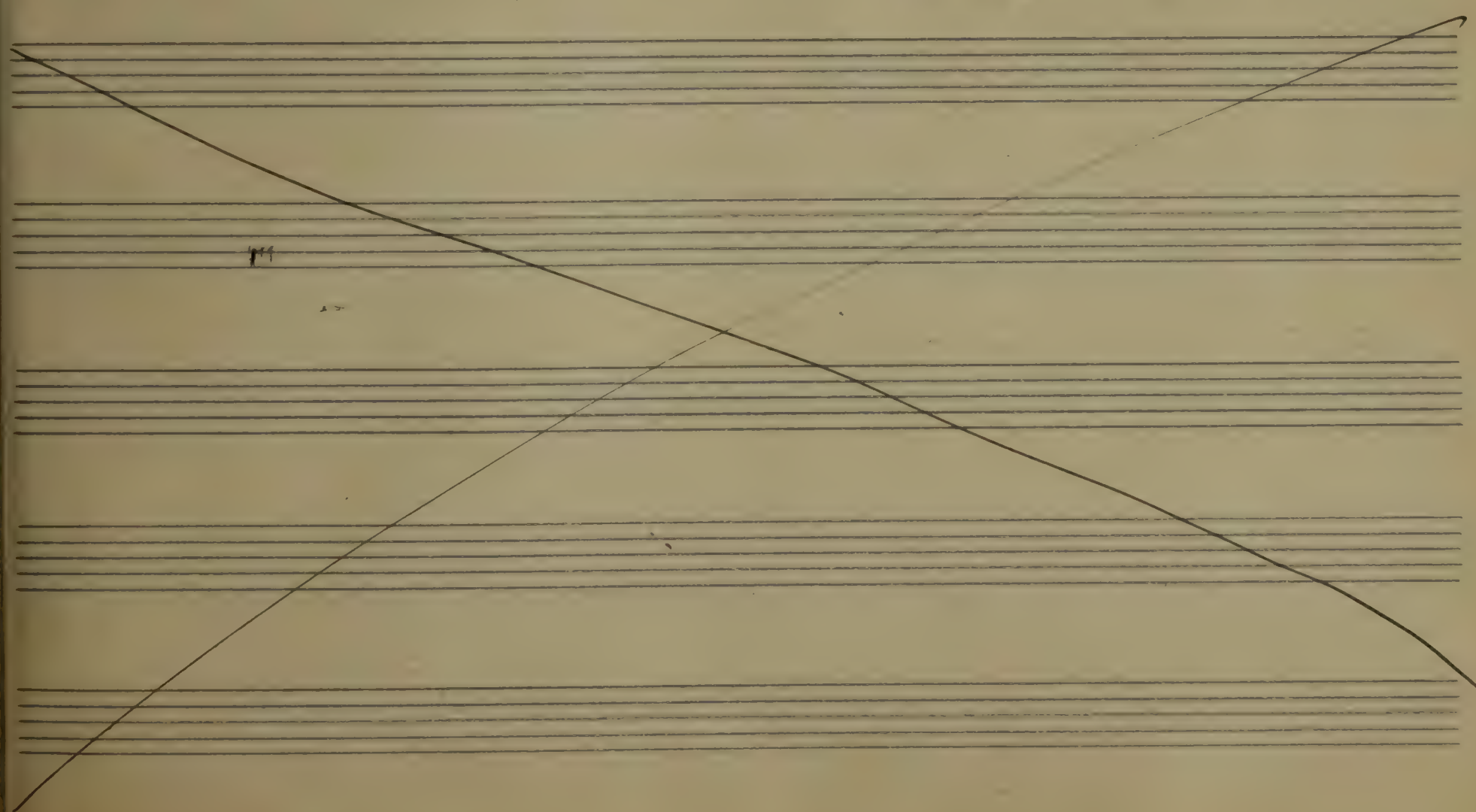
*pp*

Ped. \*

All<sup>o</sup> non troppo. (marziale)

(Trumpets behind scenes)

(Trompeten hinter der Scene.)





Scene VIII. Finale

*At this moment the brazen gates are thrown open. Enter procession of Christians led by the Bishop and his monks. The latter surround the desecrated Serapis-altar.*

*In diesem Augenblicke werden die grossen ehernen Pforten geöffnet. Ein Festzug tritt ein, an dessen Spitze der Bischof mit seinen Mönchen: diese Letzteren besetzen sogleich den früheren Serapis-altar.*

Allo Marziale.

Chor of Christians

De- stroyed is Se- rā- pis, Our

(Christen)

Ent- ehrt ist Se- rā- pis, Dein

Monks (Mönche)

Chor of Heathen

Destroyed is Se-

(Heiden.)

Entehrt ist Se-

All° Marziale.

Piano

(Trumpets in Orch.)



(Constantine, utterly oblivious to all surroundings remains by the corpse of Karah, with Porph.)

262.

Karah.

Constantine.

Porphyrios.

(Const. in sich versunken, bleibt erstrecken bei der Leiche Karah's, mit Porph.)

troubles are o'er, The gos-pel hath triumphed, Sing praise ever-more!

Dienst ist dahin, singt Heil, Christen alle, mit fröhlichem Sinn!

rapis, Our lot we deplore

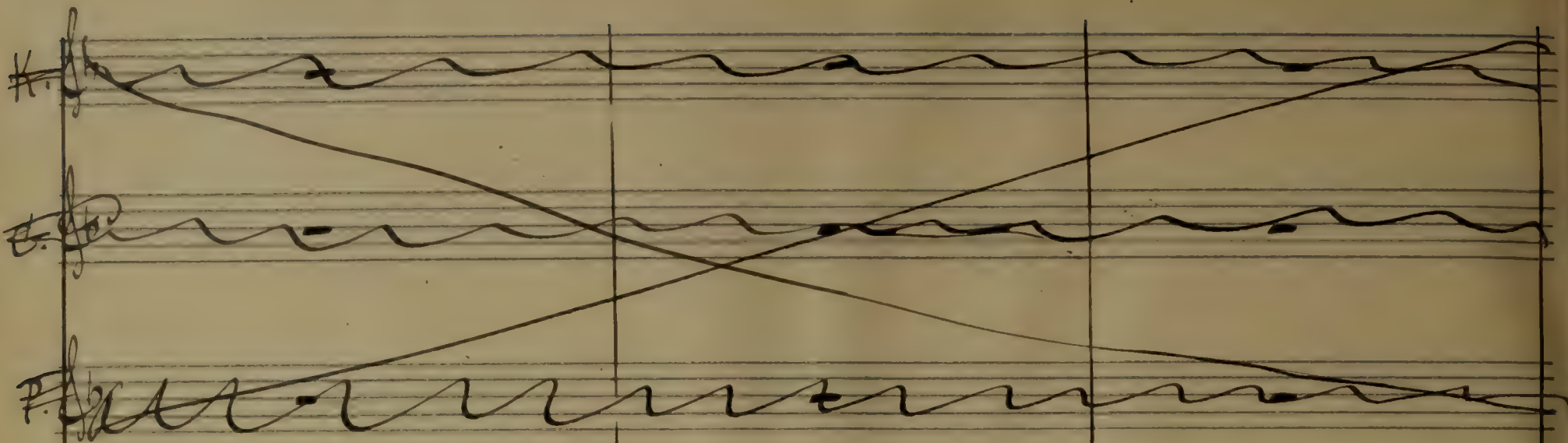
Our lot we deplore, we deplore. De-

rapis, sein Dienst ist dahin,

sein Dienst ist dahin, ist dahin! Ent-

*Sempre con Ped.*





Sing praise! Sing praise, praise evermore, evermore! Sing we  
 singt Heil! singt Heil! singet mit fröhlichem Sinn! ja, mit  
 Sing we praise evermore!  
 singt mit fröhlichem Sinn!

stroyed is Se-ra-pis, Our lot we deplore. The new faith hath triumphed, What  
 ehrt ist Se-ra-pis, Sein Dienst ist dahin, das Neue, Verhasste nimmt

Ped. #



praise evermore!

Dix - it

Dominus

De - - -

fröhlichem Sinn!

Dix - it

Dominus -

De - - - - -

The Monks.

Die Mönche

Dix - it

Dominus -

De - - -

fate is in store?

jetzt sein Beginn.

*mf*



*Hail, Theo-dosius! ev-er vic*

*Heil Theo-dosius! Heil Theo-*

*laut dem Kai-ser sing-et heil!*

*me - - - o! Hail, all hail Theo-do-si-us, ev-er, ev-er vic*

*me - - - o! dem Kai-ser sing-et Heil! höch-stes Glück ist uns*

*me - - - o! all hail Theo-do-si-us!*

*me - - - o! - - -*

**A**

*Hail, all hail Theo-do-si-us! Since thou, Since*

*doch wir müß-en stim-men ein - in dem*

**A**

8<sup>v</sup>



~~Torrens.~~  
~~clavicus!~~

~~Reign~~ Over us, ~~Reign!~~  
~~Heil~~ dem Kaiser, ~~Heil!~~

~~torious,~~  
~~clavicus!~~

~~Reign, Thou most glo-~~rious, ~~Reign!~~  
~~Heil, Heil! dem Kai-~~ser sei ~~Heil!~~

to - ri - ous.

Reign, Thou most glo - - - - - rious, Hail to the Emp'ror

jetzt zum Theil.

Bei dem Festlied lang - - - - - verweil', Hoch Theo do - si -

*f*

se - de à dextris me - - - - - is:

Thou art victorious, Reign kindly over us, O let mercy pre -

Lob - lied allgemein. Mög' der Kaiser gnäd - ig sein, mög' er gnädig

8

3

8



hail!

us!

do - nec po - nam i - ni - mi - cos, i -

do - nec po - nam i - ni - mi - cos -

-bail.

sein!



~~Sing praise ever~~  
~~Singt Heil, singet~~

~~Sing praise ever~~  
~~Singt Heil, singet~~

stroyed is Se-ra-pis, Our trou-les are oer, The gos-pel hath tri-

ehrt ist Se-ra-pis, sein Dienst ist dahin, singt Heil, Christen all-

nimicos pe-dum tu-o-rum. The gospel hath tri-

tu-os --- pe --- dum tu-o --- rum!

De-stroyed is Se-râ ---

Ent-ehrt ist Se-râ ---

3 3 3



more Heil!

ev-er-more!  
Singet Heil!

more Heil!

ev-er-more!  
Singet Heil!

umphed. Sing praise, sing praise ev-er more, ev-er-more.

e, singt Heil mit fröhlich-em Sinn! singet Heil!

in me-di-o i-

m. Do—mina-re in me-di-o—

pis. What fate is in store? is in store?

pis. sein Dienst ist dahin— ja, dahin.

*sf*



ni - - - mi - corum - tu - o - rum.

i - ni - mi - corum - tu - o - rum!

All hail! all hail, thrice

Singt Heil, Singt Heil, singt

All

Ach,

Cresc.

Ped.

Ped.



Destroyed is Serapis, Our troubles are o'er, The  
 Entehrt ist Serapis, Sein Dienst ist dahin, Sing

hail! - - - - -  
 Heil! - - - - -  
 Destroyed is Serapis, Our troubles are o'er, The  
 Entehrt ist Serapis, Sein Dienst ist dahin, Sing

Alle - lu - ia! Alle lu - ia!  
 Al - lelu - ia! Al - lelu - ia!  
 hail! - - - - -  
 Weh! - - - - -  
 Destroyed is Serapis, Our lot we deplore, The  
 Entehrt ist Se - rapis, Sein Dienst ist dahin, das

Ped



gospel hath triumphed, Sing praise evermore.

Heil, Christen alle, mit fröhlichem Sinn.

gospel hath triumphed, Sing praise evermore, All hail Theo-dosi-us,

Heil, Christen alle, mit fröhlichem Sinn. Stimmt ein jetzt mit Freude all,

Do-mi-na-re in me-di-o

new faith hath triumphed, What fate is in store? Then hail, Theodosi-us,

Neue, Verhasste, nimmt jetzt sein Beginn; dann heuchelt die Freude all







Const. suddenly seizes a crucifix from a bystander. Raising it on high he moves with dignity to fore ground!

Plötzlich ergreift Const. ein Crucifix von einem Nebestehenden. dasselbe hoch erhebend schreitet er feierlich dem Vordergrund zu.

*Constantine*

*in Tempo*  
C. Hail - to the Empe'ror!  
Heil bei dem Kaiser!

glorious, and vic-to-ri-ous!  
Stimmenschall, laut der Stimmenschall!

*In Tempo.*  
O - rum - Alle - lu - ia!  
Al - lelu - ia!

mercy prevails, let mercy prevail!  
hoffen auf Gnad'! wir hoffen auf Gnad'!

*In Tempo sempre.*  
ff. mp

Ped.



275.

*Hail!*  
*Heil!*

*ff*

*Hail!*

*Heil!*

*Al-le-lu-ia,*  
*Al-le-lu-ia,*

*Al-le-lu-ia!*  
*Al-le-lu-ia,*

*ff*

*Hail!*

*Heil!*

*Hail!*

*Hail!*

*men!*  
*men!*

*men!*  
*men!*

*Hail!*

*Hail!*

*Hail!*

*Hail!*

*ff*

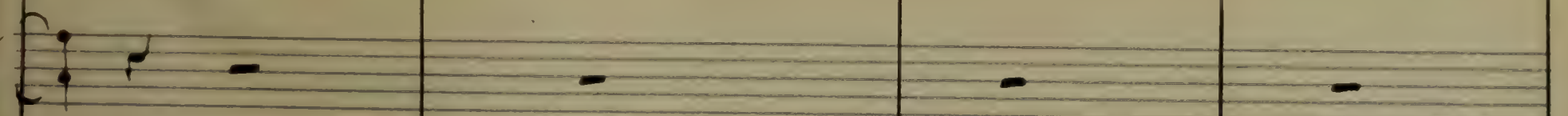
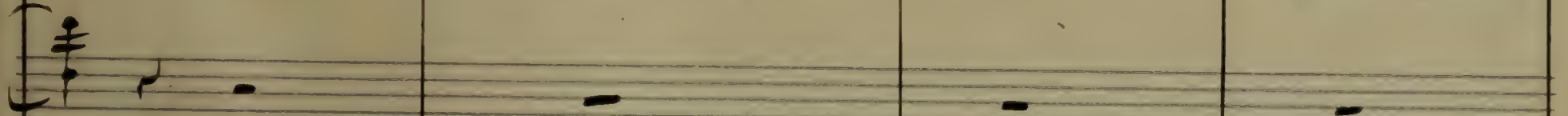
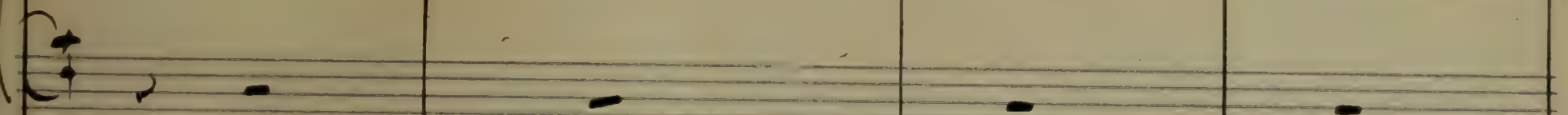
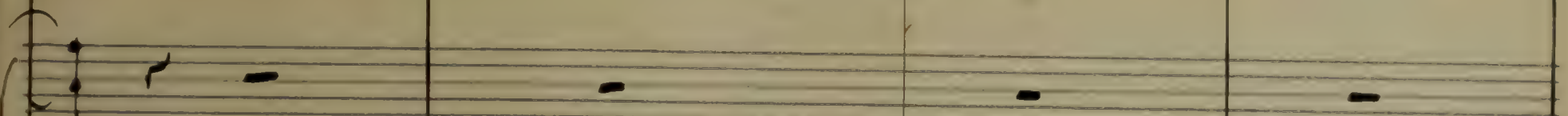
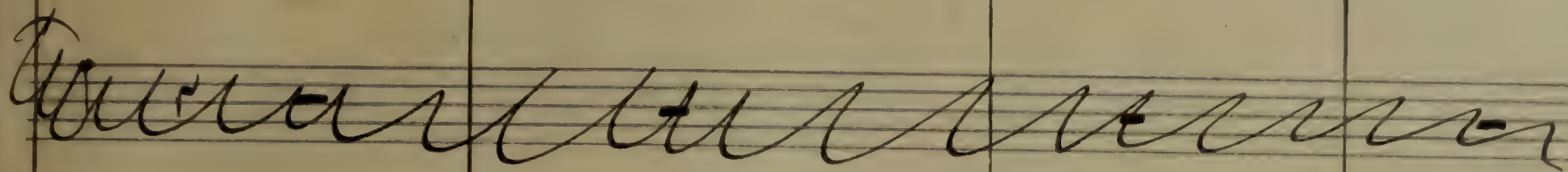
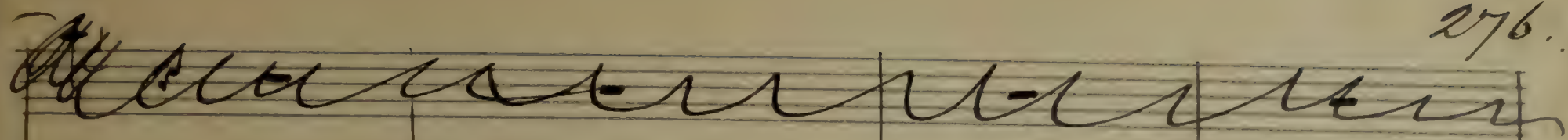
*ff*

*ff*

*ff*

*Ped*





The procession begins to move off.

der Zug fängt an abzumarschieren.





277.

Curtain!

Vorhang!

Finis.







































